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GREEK POTTERY

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IN MEMORY OF
HUMFRY PAYNE
ΤΟ ΓΑΡ ΓΕΡΑΣ ΕΣΤΙ ΘΑΝΟΝΤΩΝ

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FOREWORD

Greek pottery has commonly been excluded from general surveys of European ceramic art, chiefly because the field has been occupied by the Classical archaeologists. The ceramic historians have been apt to take a revenge for this by declaring that the wares in question, whatever the value of the painting they bear, are without much merit as pottery, having been inspired by examples in metal and revealing in their sharp edges and unnaturally smooth finish no sign of their origin in plastic clay.

These charges can of course be seriously maintained only as regards some of the wares of a narrowly-restricted period; they are much less true in the wider field of Greek pottery in general. Even as regards the 'Classical' wares of the sixth and fifth centuries it may be pointed out that much of the black-figure decoration (for example) depends absolutely on the potter's technique known as *sggraffiato* work, which was used also by the medieval Chinese and Persian potters, amongst others. Moreover, much of the most elaborate and beautiful painting was carried out, like some of the finest ceramic decoration of other ages and countries, in a palette advantageously limited to a few red, black and white earthy pigments. Nevertheless, the Greek painting shows a restraint and precision which are in strong contrast with the bold freedom of much other ceramic decoration, such as that on the early Chinese pottery so greatly admired today. The forms, too, speak of lathe-turning, with its precision and refinement, rather than the potter's fingers manipulating the plastic clay. A disciplined austerity is indeed characteristic of all the finest Greek pottery, early and late.

Yet this quality is by no means peculiar to the Greek wares, and it cannot be pretended that we are dealing with a manifestation unique in kind, different from all other pottery, and therefore a field for the exercise of a privileged form of scholarship, from which, as from other Classical studies, profane persons must be excluded by a kind of academic class distinction. There is, on the contrary, every reason why Greek pottery in the wider sense should be brought within the scope of general ceramic history and connoisseurship, and therefore of this series. But it must be re-judged on its merits as ceramic art, without reference to its interest as the illustration of Greek life, thought and literature.

ACKNOWLEDGEMENTS

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As full annotation was ruled out in an essay of this kind, I hope that some readers will recognise my debt to the writers whose works I have pilfered. Dr. Hansjörg Bloesch of Berne and Mr. Robert Cook of Cambridge have been excellent guides to the more recent literature, and I have learnt more from conversation with them than I could hope to find in books. Mr. Cook has in addition been kind enough to read the text in proof and save me from many errors; for those that remain he is in no way responsible.

A. L.
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HOW GREEK POTS WERE MADE AND PAINTED

In the art-room at the London Library, with all the books on Sculpture between them, there stand two separate sets of shelves. The one is labelled, Pottery and Porcelain; the other, Vases. What is a vase? The titles of the books and a sample of their contents suggest that, apart from a small initial contribution by the Proto-Elamites of Susa, all vases are pottery made by the Ancient Greeks. If we now move along to the section labelled Pottery and Porcelain, we see *Ancient Pottery*, by Walters. This, too, seems to be all about pottery made by the Greeks. But if we could consult the most comprehensive work on Greek pottery, that by Professor Ernst Pfuhl, we shall have to seek it under the category of books labelled 'Art'. Now why should Greek pots be 'vases', a phenomenon different in kind from all other pottery? Why should they form the staple of a huge book on Greek painting, in which their ceramic nature is virtually ignored? The answer is two-fold. Practically all writers on the subject have been archaeologists, unconcerned to discuss Greek art in relation to that of other civilizations, self-deprived of comparative standards in such matters as technique. Mr. Walters used to describe all ancient glazed vessels as 'porcelain'. On the other hand, writers on later ceramics have been daunted by the mass of esoteric literature surrounding Greek pottery, and have given only superficial attention to the pottery itself. They fail to find in it the aesthetic values they know; and have neither the patience nor the historic perception to recognize that other values, no less absolute, may have existed in the past. Such persons are apt to say that the decoration on Greek pottery is good as painting, but out of place on a pot; therefore the pots must be bad. But international learning ignores these unschooled twitterings, and continues to augment the great *Corpus Vasorum Antiquorum*, dedicated, in a prefatory note, to *l'archéologue occupé de céramographie*.

It is therefore difficult to enlist for Greek pottery the esteem of the ceramophile who is not occupied with archaeology, and whose mind is not predisposed by a tincture of classical learning. To the collector of

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The pot-shape was built up from several horizontal sections; neck, foot, upper and lower body being thrown separately on the wheel and joined when sufficiently dry with a solution of clay 'slip'. The whole outer surface was then carefully pared down as the vase revolved on the wheel, but the horizontal ridges left by the thrower's fingers can still be felt inside. Measurement has shown that practically no two similar pots are exactly the same in size and shape, so the exquisite details of profile must have been individually trimmed with quite simple tools, and not with a template cut to give a mechanically uniform shape to a whole series of vessels. The finished pot is light in weight and soft enough to be easily scratched with a sharp knife, showing that the heat in the kiln was low—actually about 960° Centigrade. Nearly all Greek pots have sagged slightly out of shape in firing. Where visible, the fired Attic clay is of an uniform light orange-red colour, with a slight sheen. The black areas have a high polish akin to that produced with boot-blackening and quite different from the liquid appearance of modern glazes; the colouring matter is remarkably thin and well attached to the surface of the clay. Where possible, the blackening material was applied by brush to the pot spinning on the wheel, and the horizontal brush-marks remain visible. The black obviously did not become fluid and sticky while being fired, so no 'spurs' were necessary to keep the pots from adhering to the floor of the kiln. Lines drawn in black on the bare clay stand up perceptibly from the surface, and a slight groove down their middle suggests the use of a stiff bristle brush or feather dipped in a thick pigment. Less important details are drawn or washed in with a yellow-brown colour, apparently a dilution of the black. Some areas are painted white, obviously with some kind of pipeclay; this tends to flake off, leaving a dull patch on the black ground over which it is almost invariably laid. A colour ranging through pale violet to deep claret also has a clay base, tinted perhaps with red ochre or manganese; this develops a matt surface, and is again apt to wear away from its black ground.

Miss G. M. A. Richter, of the Metropolitan Museum, New York, has lucidly shown that the bright orange-red ground colour of Attic Greek pottery is due to the normal action of fire (1). Red potter's clay with a high content of ferric oxide of iron (Fe_2O_3) burns to a red colour if the kiln is well ventilated—if, in chemical terms, the carbon

(1) *The Craft of Athenian Pottery* (Metropolitan Museum of Art Publication), New York, 1923. An admirable short study that might be read with profit by those interested in pottery of any other kind. But Dr. Theodor Schumann's discoveries form a very necessary supplement.

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visible, which they are not. The exceedingly smooth surface was in fact produced by methods of colloidal chemistry. However finely potter's clay is sifted by suspension in water, the clay particles each remain a coagulation of yet smaller particles. The coagulation can, however, be broken down by a process known as 'peptization', by the disintegrating action on the clay of certain chemicals, such as potash obtained from wood-ashes. A comparable process is that performed by the digestive juices on the food we eat. It is easy to see how the attention of early potters could have been drawn to the peculiar properties of potash; where kilns were fired by wood, ashes might at any time fall on the pots, and even the smoke from wood fuel might have a slightly 'peptic' effect. The recipe for procuring a really smooth surface at will would then consist in covering the vase before firing with a thin wash of the most finely-levigated clay, to which a proportion of potash had been added.

But 'peptization', if it breaks down existing aggregates of clay particles, does not prevent the smaller particles thus released from drifting together by magnetic attraction to form other aggregates of different shape. The surface of the pot might thus become smooth yet deformed, like the pebbled surface of a hen's egg. Fortunately, there exist substances known as 'protective colloids', which through their tanning action stabilize the particles after their release by the 'peptizing' agent, and prevent them from drifting about. A substance of this nature called 'humins' is found in organic matter, such as human or animal urine, gall, or sour wine. We know from the eleventh-century technical treatise of Theophilus, and from other early writers, that the black enamel pigment used for painting on medieval stained glass was mixed with urine or vinegar, which acted as a 'protective colloid'. It protected black lines painted on the glass from being dissolved away by the moisture of thinner washes of black colour laid over them; and at a later stage, while the painted glass panes were being fired in the kiln, it protected the fine detail from fusing and becoming blurred. Though written testimony is lacking, we must assume from the material evidence that the Greeks added a 'protective colloid', which by medieval analogy may have been urine or sour wine, to the thin clay-and-potash slip with which they covered their pots before painting.

The black painting itself was done in a thick, fluid pigment which, notably in the fine black lines on Attic red-figure wares, stands up in perceptible relief from the clay. It is glossy, and shows brush-marks clearly. So we can assume that the pigment contained clay particles to give it 'body'; potash to break up the particles and give a fine glossy surface; and a protective colloid (perhaps urine or vinegar) to act as a

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areas reddened rapidly. Where the layer of wash was thick, as in the painted areas and lines, the oxygen had greater difficulty in penetrating to the more densely compacted particles of clay and combining with their black ferrous oxide content to form red ferric oxide. The fire had to be raked out of the kiln at the point when the unpainted parts had already become red and the blackened, painted, parts had not yet had time to change colour. We can recognize the results of correct timing by the potter; and we can also recognize his errors. On some pots the parts intended to be black have become partially or wholly red, through being left too long in the re-oxidizing fire. Or there may be red spots or patches in the black, probably because at these points the 'painting' was not applied thickly enough to set up an effective resistance to penetration by oxygen. In Attic red-figure wares the isolated black lines drawn across the clay, and the edges of the black background around the figures, both needed special reinforcement; for at these points the oxygen could penetrate the clay and attack the painting from the back. On black-figure wares, especially the carelessly-painted ones where no such precautions were taken, we often see the sharpness of the silhouette fading away at the edges into yellow-brown. It should be clearly recognized that the hard, deliberate character of most Greek vase-painting is partly due to the necessity of having the 'paint' thick at the edges of the design. If the pigment had been thin and the brush-strokes rapid, the edges would have been nibbled away by the re-oxidizing fire.

In some kinds of Greek pottery, for example those made of or coated with a whitish clay containing little or no iron, perhaps two phases only were needed in the firing; an oxidizing phase to 'cook' the pot, and a reducing phase to bring down the reddened painting from the condition of red ferric oxide to that of black ferrous oxide. The Corinthian pieces with black painting on a greenish-white ground may have been fired thus. But other Corinthian pieces show orange-red painting on a warm buff ground; and this state may have been reached either in a single oxidizing phase, or else in a third, re-oxidizing phase carried to excess.

Note: Since this chapter was written, Miss Richter has shown me sample tablets of pottery made and painted by Dr. Schumann in accordance with the methods he had inferred from his experiments. The Westphalian clay he used burns slightly paler than Attic clay, but otherwise the finished results so closely resemble genuine Attic pottery as to leave no doubt that the samples correctly illustrate the ancient technique in every stage.

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cause they aimed at and obtained good surface finish and reasonableness of shape, the Greek potters have even been accused of striving after a 'Museum effect'—as if smoothness, and therefore cleanliness, had not been a constant objective of potters from prehistoric times until our own industrial age, whenever they have made clay vessels to eat and drink from. Too few people today are conscious of the very close affinity that exists between the best modern table-wares and those of Ancient Greece; both show the same intelligent regard for function, and both express a will to form, not through mass and volume, but through the vitality of a linear profile. Nor is this accidental; we have not yet discovered a better range of forms for domestic use than those of Josiah Wedgwood, the first great industrial potter; and his ideas were profoundly influenced by his study of Greek pottery. It is odd to think that the 'blue jasper' wares he valued so highly quite lack the Greek spirit that informed his 'useful' cream-coloured earthenware.

For good or bad, then, utility was a discipline that the Greek potter had to observe. He was not free to pursue the ultimate refinements or extravagances of pure ceramic form for their own sake. That could only happen in such a civilization as the Chinese, where practical requirements were ignored in the art-pottery made for religious ceremony, for burial with the dead, or for the aesthetic enjoyment of Imperial collectors. Many of the Greek pot-shapes remained essentially the same for centuries, because they were so well suited to the needs of Greek society; and the potter thus had to express his changing sense of form through variations within a fairly narrow range. By far the majority of the basic shapes were intended for holding wine, water, oil, perfume and other liquids. Cups were by our standards often surprisingly large; but we all know that in ancient times a ceremonial cup would be passed round the whole company of guests. It was the Greek custom to drink the wine mixed with at least two parts of water. Mixing and pouring called for a diversity of appropriate vessels; the covered *amphora* for temporary storage of wine, in common with cereals and other food; the *krater* or large mixing bowl; the *kyathos* or ladle for dipping the mixture off into jugs (*oinochoai*) or directly into the cups. The latter, whether deep with flat bases (*kotylai*) or wide and shallow with pedestal bases (*kylikes*), almost invariably had horizontal handles, for when lying on a couch it was easier to lift a large, heavy cup with the thumb than with the forefinger. The function of the three-handled water-pitcher (*hydria*) is

word 'vessel'—not quite such a useful word as 'vase' would have been had its original meaning been kept.

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their outer surface the decoration assimilates itself to that of the body, while the inner surface and the part of the vessel that they span is deliberately left unpainted. One recognizes intuitively how the sense of attachment is thereby symbolized; such unpainted areas are, in physiological metaphor, the mucous membrane of the vase.

A loose generalization is sometimes made, to the effect that Greek potters habitually derived their shapes from metal vases. In a broad sense this idea is absurd; if at a certain time well-established workshops for pottery and metalwork exist, and a given form could be equally well expressed in either medium, we are quite unjustified in assuming without specific evidence that the form first took concrete shape in this or that material. Form can be arrived at by empirical methods, as a happy accident supervening on the experimental manipulation of a material; or it may be a concept in the mind, that struggles into tangible shape through whatever channels it can. Their literature, philosophy and art show that the conceptual attitude to form was more deeply engrained in the Greeks than in any other people of whom we know. To judge from the 'geometrical' decoration of their early pottery, they might at that time have been totally blind to the surrounding world of natural phenomena. It was impossible for them to perceive an object, and then fluently translate this percept into a representational work of art. After perception came the agonizing mental process of creating the concept; what the early concept of 'man' looked like we can see on a 'geometric' vase (1). Early Greek sculpture came out of the artist's mind; only by comparing his work with the living human body was the sculptor able gradually to correct and re-shape his concept into the powerful instrument of anatomical knowledge that lends such authority to the idealistic sculpture of the fifth century. Plant-forms had little interest for the early Greek artist, who here took over his concepts ready-made from the older arts of Asia and Egypt and modified them only for decorative convenience. The introspective, conceptual habit of the Greek will to form, already apparent in the ornament of the 'geometric' vases, achieved its most awe-inspiring manifestation in the major art of architecture—in the Doric temple. Here the concept must have been based on perception of the earliest Greek temples, with their tree-trunk columns, horizontal architraves, and gabled thatch-roofs. But when it issues forth in stone the intellectual translation is seen to have been formidably complete; it has borrowed nothing further from nature; yet for the mechanical tensions of structural engineering, which could be solved in purely geometrical terms, it has substituted

(1) *Plate 5B.*

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such as the so-called 'Megarian bowls' (1) of Hellenistic times and the red-glazed 'terra sigillata' of the Roman Empire.

But even in his heyday the Greek potter was inclined to hanker after certain elegant trimmings more proper to the metal medium than his own. In metalwork, handles were made separately from the vessels, to which they were subsequently attached with rivets. It was difficult to conceal the join; the smooth transition possible in clay was out of the question. The metal handle was therefore treated as a separate member, and its articulations emphasized by boldly-modelled ornament—a spreading palmette, a human head, or a knuckle-bone expanding to wide disks at the ends. We often find this handle-treatment imitated in archaic Greek pottery of the late seventh and early sixth century; and an Athenian potter named Nikosthenes, who worked in the second half of the sixth century, betrayed his medium and exhibited his personal bad taste by habitually making whole pots look as if designed for metal (2). But these borrowings from metalwork generally went no further than marginal eccentricity on otherwise sound ceramic shapes; they disappeared as the Attic potters developed their idea of tapering handles organically proceeding from the pot. Oddly enough the painters remained more conservative than the potters; the palmette or circle of tongue pattern sometimes lingered on as a painted vestige at the base of the handle with quite literal reference to its metal origin; but often it underwent happier, more imaginative development as freely-painted ornament (3).

Most of the Greek pots in our museums are finely painted (the badly painted or undecorated pieces have been quietly suppressed by the selective taste of excavators and museum officials). Nearly all the voluminous literature is about the painting that happens to be on the pots, rather than about the pots themselves. For this there is some excuse—the painting can be so extraordinarily good, and so little of ancient painting survives in any other form. Moreover, until the fifth century, artists had neither the technique nor the breadth of vision necessary for painting on a large scale, so into the miniature-painting on vases they put their very best. In this they resembled the manuscript-painters of the Middle Ages: with the manuscripts preserved, we scarcely miss the less accomplished mural paintings that have perished. But between 480 and 450 B.C. wall-painting at last assumed its true position as a major art through the work of Polygnotus, the

(1) *Plate* 95B; (2) *Plate* 53. The amphora on *Plate* 64, made by Pamphaios, is a softened version of Nikosthenes' favourite shape, lacking the horizontal ribs in relief round the shoulder; (3) *Plates* 58, 62B, 81, 87 (vestiges); 39B, 40D, 42, 43, 55B (painted development).

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principles as Greek architecture—a number of superimposed courses with strong horizontal emphasis, admitting a fairly emphatic vertical punctuation in the main course. The main frieze of human figures painted on a pot had the same part to play in the total composition as the colonnade in a Greek temple. Owing to the presence of handles, the main painted frieze was usually subject to interruptions, and it is interesting to see how tactfully Attic painters stressed or mitigated these in sympathy with the shape of the vase. The neck of one standard amphora-shape is strongly articulated at its junction with the shoulder; so the horizontal line of its base is echoed by bands of ornament lower down the body, and the painted ornament depending from the handle is purposely lightened to avoid the intrusion of any strong vertical accent (1). The other standard Attic amphora-shape has a long unbroken curve from lip to base (2). Bands of ornament are therefore largely suppressed, since their horizontal movement would war with the vertical movement of the profile; and the painted figures are confined in a panel whose side lines at once echo the curve of the vase, and permit a vertical rectangle of black to continue the up-and-down movement of the handles when the vase is seen from the side.

When he started making a statue, the early Greek sculptor first marked on the face of his stone block the outline of the figure as seen from the front. He then moved round and marked on the side of the block the figure as seen in profile. Formal progress in sculpture depended eventually on the sculptor's ability to bridge and at length abolish the transition between two planes set at right angles. The early painter, on the other hand, could select distinctive items from the two viewpoints and combine them in one figure; head and legs in profile, the triangular torso in full view. The third dimension gave him no trouble, for the figure was regarded as flat. A team of horses or a rank of warriors abreast were arranged like a spread hand of playing cards (3). Even a four-horse chariot seen from the front could be telescoped into the scheme by showing only the extreme edges of the superposed planes; and frontal faces appeared quite early (4), though for some reason Greek artists found them difficult and therefore reserved them for grotesques—silens or gorgons. This convention of the flat figure was admirably suited to pot-decoration, for it carried no sense of spatial penetration into the surface of the vessel. It sur-

(1) *Plates* 42, 43, 48. The less sensitive 'Chalkidian' potters tended to overlook this point of 'syntax', carrying the main frieze right round the vase and thus destroying its vertical cohesion—*Plate* 56; (2) *Plates* 44, 65; (3) *Plates* 23C, 24B, 35B, 37B, 45B; (4) *Colour Plate* B (page 42); *Plates* 36A, 28B.

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supplants the individual will in society, where disembodied symbols and geometric forms are all we can bear to look at in art. But the archaic Greek artist had only just discovered that 'there are many wonders, and none more wonderful than man'. His vases would have enchanted fifteenth-century Florence; us, in our decrepitude, they mock.

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preference for hard, close-knit, intellectually-conceived forms developed in the Peloponnese and other lands where the people were mainly Dorian. It was eventually left to the Athenians, themselves Ionian by race, to reconcile and fuse the Dorian and Ionian strains in the mature art of the fifth century.

Greece again expanded in the two centuries 750–550 B.C. Colonies were sent out by individual city-states of Eastern and Mainland Greece, seeking land to cultivate as well as trade. In the Eastern Mediterranean the chain extended all round the coasts of Thrace and the Black Sea, and along southern Asia Minor as far as Poseideion (Al Mina) near Syrian Antioch (1). Two settlements lodged in Egypt, Cyrene and two other colonies in Libya. To the west, the chain embraced the heel and toe of Italy as far as Cyme, near Naples, and the whole coast of Sicily except the western corner. The East-Greek cities sent even more colonies to the west than Mainland cities such as Corinth; indeed, the most astonishing venture was that of Phocaea, which from Asia Minor colonized Monoikos (Monaco), Nicaea (Nice), Antipolis (Antibes), Massilia (Marseilles), and even Emporiae (Ampurias) in Spain. Greek merchantmen swept the Black Sea and Mediterranean from end to end, in rivalry with the Phoenicians based on Tyre and Sidon in the east, and on Carthage, Tunisia, and western Sicily in the west. Native peoples were on the whole friendly to the small Greek city-states on their coasts, for the advantages of trade were mutual. In return for minerals and agricultural produce, Greek ships brought wine, oil, and manufactured articles. Of the last, good pottery was one of the most considerable items. It has been found wherever there were Greek colonies and far in their hinterland.

Historically speaking, fine pottery made by the Greeks between 1000 and 400 B.C. falls into four main groups. Before 700 B.C. wares painted in brown or black monochrome with *geometric* decoration were made in many localities and exported only within a narrow radius. In the seventh century, pottery, and Greek art generally, underwent profound modifications owing to trade contacts with Egypt, Phoenicia, and the inland peoples of Asia. Textiles, carved ivory, and above all metal objects found their way into the cities of Eastern and Mainland Greece, where their stylized ornament of human, animal and plant-forms encouraged potters to abandon the old geometrical designs. This *orientalising* phase of the seventh century saw also the introduction of polychrome painting and the 'black figure' technique, wherein black-painted silhouette figures were enriched with detail

(1) There is some evidence of another early Greek settlement in Syria at Tell Sukas, seventeen miles south-east of Latakia.

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the Greeks were late in adopting a rational system of chronology, the measuring-rod is defective. Absolute dates for the Trojan war rest on doubtful later traditions; we do not know in what years the Dorians arrived; the earliest 'protogeometric' pottery represents the upper end of our archaeological concertina, wobbling freely in spite of rival theories as to how it may be controlled. Apart from an occasional Egyptian scarab, found entombed among Greek pottery, our first landmark for absolute dating is the traditional sequence of dates given by much later ancient historians for the founding of certain Greek colonies in Sicily and Italy (e.g. Syracuse 734 B.C., Megara Hyblaea 730, Taranto 706). Greek pots found in graves at such colonies show a style-sequence that would agree with the date-sequence given by the historians; so these dates are accepted as approximately correct. Another useful absolute date is given by the Siphnian treasure-house at Delphi, built shortly before 525 B.C., and decorated with reliefs probably by the Athenian sculptor Endoios. The style of the sculpture closely resembles that of the earliest Attic red-figure vase-painting (1). A more precise date arises from the ravaging of the Athenian Acropolis by the Persian invaders in 480 B.C. When the Athenians later returned they threw the debris of the destroyed temple-offerings over the cliff-edge of the citadel or into the foundations of their new buildings. Modern archaeologists have dug up the debris, and can with confidence say that the red-figure and black-figure potsherds found in it must be dated before 480 B.C.

(1) *Plates* 62, 63.

Proto-geometric Greek Pottery

Plate 3. (a) Cup, painted in brown-black on light yellow-brown clay. From a grave in the Kerameikos cemetery at Athens. Attic; about 950–900 B.C. Ht. $5\frac{1}{8}$ in.

Plate 3. (b) Amphora, painted in brown-black on light yellow-brown clay. From a grave in the Kerameikos cemetery at Athens. Attic; about 1000–950 B.C. Ht. $15\frac{5}{8}$ in. Both, Athens.

Plate 4. Amphora, painted in black on yellow-brown clay. From a grave in the Kerameikos cemetery at Athens. Attic; about 950–900 B.C. Ht. $14\frac{1}{8}$ in. Athens.

The arrival of the Dorians, of the Iron Age, did not instantaneously efface the pre-Greek Helladic civilization. Tendencies that crystallized in the 'Protogeometric' Greek pottery of about 1000–900 B.C. were at work long before; but for the sake of contrast, in shape, ornament and composition, the gradual intermediate stages between our Plates 1–2 and 3–4 must here be omitted. These pots from an Athenian cemetery were all made on a swiftly-turning wheel. They have thus a crispness of contour not found in earlier wares, but almost universal in later Greek pottery. The centre of gravity is placed lower, giving greater stability, and the spreading necks or feet are sharply articulated at their junction with the body. Circles or half-circles, precisely compass-drawn, replace the sprawling human or animal figures, and there are already the beginnings of 'geometric' ornament proper. Some large pots still show a predominantly light ground (1) but on smaller ones the greater part of the surface is painted black. The black has a 'defensive' quality; it is to be imagined as a kind of sheath enclosing the clay, which is only exposed with caution in narrow bands or rectangular panels each laced over with simple painted designs. In some parts of the Greek world, for example, in Rhodes, this sombre style lasted for a very long time. Progress consisted in breaking down the solid black into an even half-tone of hatched linear designs that covered more and more of the vase, yet nowhere admitted a significant gap in texture.

NOTES ON THE ILLUSTRATIONS

curiously divorced from actual observation was the Greek concept of the human figure at this time (1). The patterns between the mourners are not 'tears'—they are there to fill in the space; and we can safely assume that the jug in Plate 8 comes right at the end of the geometric period both because so much space on it has been left unfilled, and because the 'half-tone' hatched effect of geometric ornament has coagulated into a strong black and white check pattern.

Attic Geometric shapes tended as time went on to lose something of the tightness apparent in the Protogeometric wares, and the plastic snakes on the handles of the Boston amphora (2) suggest that potters had been to some extent lured away from a purely intellectual programme by the sensuous pleasure of manipulating wet clay. The little horses on the circular box are a happy result of their experiments; but nevertheless Attic art generally, including sculpture, has a raw-boned, peasant streak in it from the eighth century till the beginning of the sixth. During this time polish and sophistication was to be found, on the Greek mainland at any rate, in Corinth and the North-East Peloponnese.

It is unnecessary to examine here the numerous other geometric wares of Greece. But some had fine qualities; the big amphora from the island of Thera, for example (3), shows a generous amplitude of shape and a robust indifference to the mania for space-filling that was so pronounced elsewhere—though perhaps these characteristics are partly due to its lateness in date. This vase, like most of those from the Cycladic Islands, is made of a coarse red clay—presumably the only sufficiently plastic material available; the rough surface was covered with a slip of fine white clay to give a good ground for painting.

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scheme of narrow black bands with slight vertical ornament in the main handle-zone. Rarely did there appear a subject so ambitious as the Greek ship on Plate 10B. Living on their Isthmus, the Corinthians were exceptionally well-placed for colonial and trading enterprise both to the east and west, and from the eighth century onwards great quantities of Protocorinthian ware were exported. Local imitations of it were made in many places—for example at Cyme near Naples, the first Greek colony in Italy, founded about 750 B.C.

At Corinth the tradition of geometric ornament on Greek pottery was simplified to the point of bankruptcy. An abstract, introspective art must always play itself out in the end, and it is then time for the artist to raise his eyes and look for fresh inspiration, whether direct from nature or from other people's work. At the end of the eighth century B.C. an easy relationship between art and nature did not exist in any country to which the Greeks had access. But in the East, in Egypt and Assyria, the natural forms of humans, animals, and plants were rendered in a more or less stylized manner with all the assurance of well-matured tradition. Hybrid objects with a composite Oriental flavour were made and peddled by the Phoenicians throughout the Mediterranean; and judging from the finds of Protocorinthian pottery at Poseideion in Syria it now seems likely that Corinth was in almost direct commercial contact with the most civilized areas of Asia. Hence the precocity of Corinth in developing the new style, during the last quarter of the eighth century. Attica was slower to feel the influences of the East; and, paradoxically enough, the Greek cities of Ionia and the Islands were slower still, in spite of their geographical nearness to the Asiatic continent. Asia Minor was culturally backward in comparison with the flatter lands of Syria and Mesopotamia.

There was never any question of the Greeks imitating pottery received from oriental sources. Their own technique was already superior, and the shapes of Greek pottery follow their own natural evolution from the eighth century through the seventh. But it is obvious that the Greek surface-decoration of the seventh century, with its stylized plant forms and animal-friezes, was suggested by eastern art, perhaps through textiles and portable objects of metal, ivory and wood. In almost every case the Greek borrower has so transformed the oriental model to suit his own taste that archaeologists must look in vain for exact correspondences in the East.

The vessels shown in Plates 10-15, so far as they are not purely geometric, are border-line cases where 'orientalising' has just begun. The hatched 'half-tone' effect of geometric painting is giving way; single patterns are allowed to make a good black mark on the vase. For example, the painter of Plate 13A seems overjoyed at his emanci-

East-Greek 'Orientalising' Wares

Plate 16. (a) Krateriskos (miniature mixing-bowl), painted in brown-black on buff clay. From Kameiros. Rhodian, second quarter of seventh century B.C. Ht. $6\frac{3}{4}$ in. British Museum.

Plate 16. (b) Fruit-dish on high stand, painted in brown-black with purple and white details, over a white slip. From Kameiros. Rhodian; last quarter of seventh century B.C. Diam. $14\frac{3}{4}$ in. Phot. Giraudon. Paris, Bibliothèque Nationale.

Plate 17. (a) Cup, painted in black and yellow-brown over a white slip. Made in Chios; last quarter of seventh century B.C. Ht. $6\frac{1}{8}$ in. Würzburg Museum.

Plate 17. (b) Bowl, painted in black, purple and white over white slip. Found at Naukratis in Egypt. Made in Chios; end of seventh century B.C. Diam. 15 in. British Museum.

Plate 18. Oinochoe, painted in black with purple details over a white slip. Perhaps Rhodian; third quarter of seventh century B.C. Ht. $11\frac{1}{2}$ in. Museum of Fine Arts, Boston.

Plate 19. (a) Lekythos in form of a duck (spout missing from top of head). From Capua. Painted in brown-black, purple and white on orange clay. East-Greek; third quarter of sixth century B.C. Length $4\frac{3}{8}$ in. British Museum.

Plate 19. (b) Jar, painted in matt black and red over a dull white slip. Cypriote; perhaps seventh century B.C. Ht. $8\frac{5}{8}$ in. Museum of Fine Arts, Boston.

Plate 20. (a) Fruit-dish from Rhodes, painted in black, purple and white over white slip, with details incised. Inscribed 'Menelas', 'Euphorbos', 'Hektor' in Argive script. Perhaps Rhodian; first quarter of sixth century B.C. Diam. 15 inches. British Museum.

Plate 20. (b) Cup, painted in black and purple on buff clay, with incised outlines. Found in a grave at Ialysos (Rhodes). East-Greek; early sixth century B.C. Diam. $11\frac{3}{8}$ in. Rhodes Museum.

Plate 21. (a) Kylix with high foot, painted in black and purple on orange clay. East-Greek; mid sixth century B.C. Diam. $9\frac{3}{8}$ in. Paris, Louvre.

Plate 21. (b) Aryballos (scent-bottle), shaped as a warrior's head. From Kameiros. Painted in black, purple and white on light brown clay, with some engraving. East-Greek; late seventh century B.C. Ht. $2\frac{1}{2}$ in. Oxford, Ashmolean Museum.

Plate 21. (c) Aryballos shaped as a gorgon's head. Painted in brown-black, red and white on light brown clay. East-Greek; first half of sixth century B.C. Ht. $2\frac{3}{4}$ in. Boston, Museum of Fine Arts.

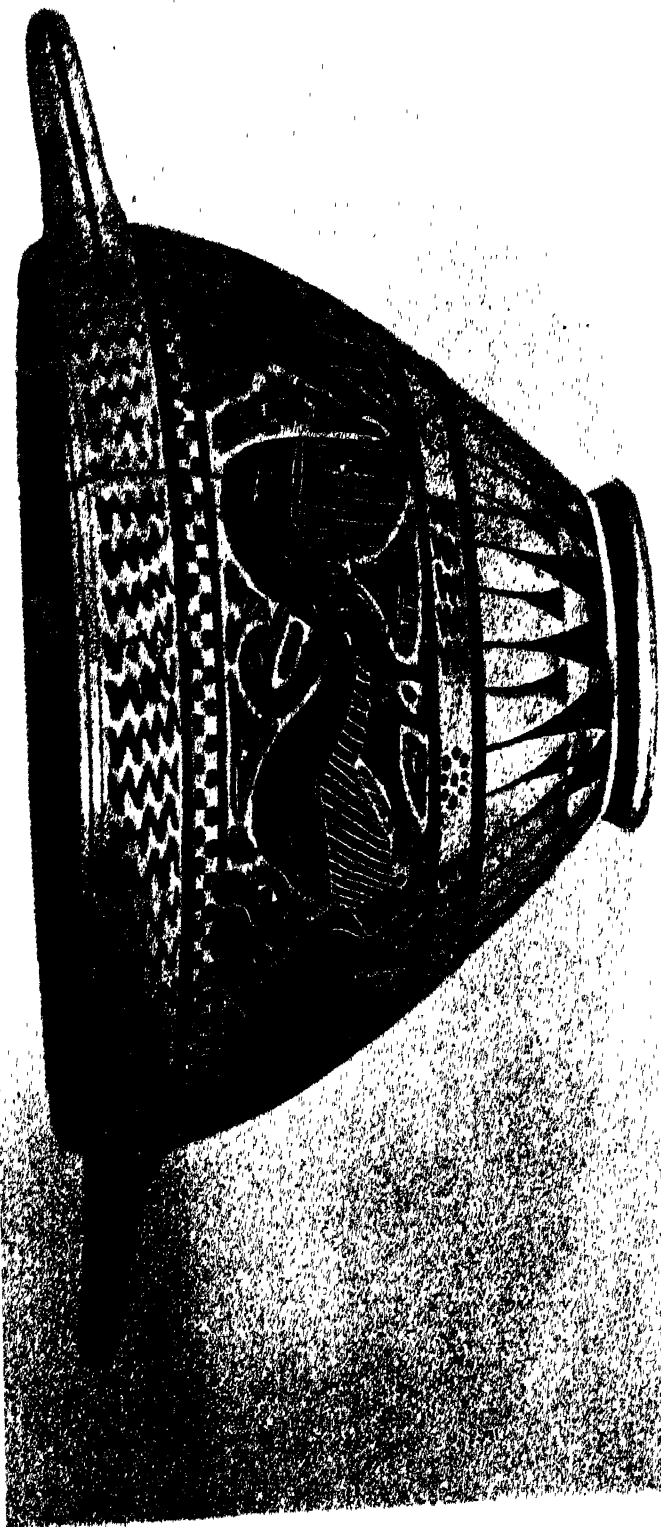
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where many were discovered, often show human or animal figures curiously isolated on pots with little other decoration. Local centres of manufacture can be recognized with greater or less certainty in Rhodes, Samos, Chios, Miletus, and Larissa in Aeolis.

Another strain in East Greek ceramics had longer life. Contemporaneously with the later 'wild-goat' wares there were made cups of various shapes in a fine orange-brown clay. Their walls were almost of egg-shell thinness, and a close affinity with engraved metalwork was further suggested by the incised ornament through a black ground, with the addition of purple and white colour (1). Quantities of very fine fragments found at the Greek settlement of Naukratis in Egypt, but known to have been made in Chios, are painted on a white slip ground with human and animal subjects in a surprisingly wide range of colours. About the middle of the sixth century, the pedestal-cup (kylix) became common in East Greece, no doubt following an Attic fashion (2). But the decoration of our example in Plate 21A, with its lively naturalism (3), is quite foreign to mainland art; we may note that the inner lines of the figure are not incised but 'reserved', as in the earlier brush-painted 'wild-goat' wares. The rare surviving fragments show that after this an incised black-figure style of great vitality developed in East Greece; but the best examples of this school are the hydriai found near Caere in Etruria (4).

The sculptural forms, and perhaps even the racial physiognomy, of the Eastern Greeks were tempered by close contact with the Asiatic continent. This may be recognized in the little plastic perfume vases (5).

(1) *Plate 20A*; (2) e.g. *Plates 38B, 39B*; (3) Notice the birds' nests with young in the left-hand tree, approached by the mother bird with food, and threatened by a snake. Near by is a cicada sitting on a branch. (4) See p. 43 and *Plates 58, 59*; (5) *Plate 21*.



A. CORINTHIAN CUP; LAST QUARTER OF 7TH CENTURY B.C.
HT. $5\frac{1}{2}$ IN.
See page 55

Protocorinthian and Corinthian Black-figure

Plate 23. (a) Alabastron (scent-bottle). 'Protocorinthian'; about 675–650 B.C. Ht. $2\frac{1}{4}$ in. British Museum.

Plate 23. (b) Aryballos (scent-bottle). 'Protocorinthian'; about 675–650 B.C. Ht. $2\frac{9}{16}$ in. Boston, Museum of Fine Arts.

Plate 23. (c) The 'Macmillan aryballos' from Thebes. 'Protocorinthian'; about 640 B.C. Ht. $2\frac{5}{8}$ in. British Museum.

Plate 23. (d) Kotyle from Kameiros (Rhodes). 'Protocorinthian'; about 675–650 B.C. Ht. $7\frac{1}{2}$ in. British Museum.

Plate 24. (a) Oinochoe with 'black polychrome' decoration, from Kameiros. 'Protocorinthian'; about 650–625 B.C. Ht. $8\frac{1}{4}$ in. British Museum.

Plate 24. (b) Detail from an olpe, the so-called 'Chigi Vase', found at Veii (Etruria). 'Protocorinthian'; about 640 B.C. Ht. of main frieze, about 2 in. Rome, Villa Giulia.

Plate 25. (a) Olpe, from Kameiros (Rhodes). 'Protocorinthian'; about 640–625 B.C. Ht. $7\frac{7}{8}$ in. Oxford, Ashmolean Museum.

Plate 25. (b) and (c). Aryballos from Kameiros. 'Protocorinthian'; about 640–625 B.C. Ht. $4\frac{1}{2}\frac{5}{8}$ in. British Museum.

Plate 26. (a) Scent-bottle in form of an owl, painted in brown-black and purple. 'Protocorinthian'; about 650–625 B.C. Length $2\frac{9}{16}$ in. Paris, Louvre.

Plate 26. (b) Aryballos, painted with winged male figure, from Corinth. Corinthian; about 600–575 B.C. Ht. $2\frac{1}{2}$ in. British Museum.

Plate 26. (c) Pyxis (covered jar, lid missing). Corinthian; about 580–570 B.C. Oxford, Ashmolean Museum.

Plate 27. (a) Fragment of kotyle from Aigina. Protocorinthian; about 650 B.C. Aigina Museum.

Plate 27. (b) Cup, from near Corinth. Corinthian; about 570 B.C. Diam. at lip, $7\frac{1}{2}$ in. Boston, Museum of Fine Arts.

Plate 28. (a) Cup, from Corinth. Inscribed in Corinthian script with names of Homeric warriors. Corinthian; about 600–575 B.C. Brussels, Bibliothèque Royale.

Plate 28. (b) Cup, from Aigina. Corinthian; about 575–550 B.C. Diam. $7\frac{1}{4}$ in. British Museum.

Colour Plate A. Kotyle. Corinthian; last quarter of seventh century B.C. Ht. $3\frac{1}{2}$ in. British Museum.

Plate 37. (a, b) Column-krater (and detail) painted in black, white and purple over an orange-red slip. Departure of a bride and groom. From Caere. Corinthian; second quarter of sixth century. Ht. $16\frac{3}{4}$ in. Phot. Alinari. Rome, Vatican.

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often grotesquely elongated to fill more space. The favourite dot-rossette of 'Protocorinthian' filling ornament becomes in the 'Corinthian' version a solid blob with incised petals, sometimes quite shapeless. But human figures are treated with growing interest and competence; and there is real character in the plastic heads so often associated with the pot-handles (1).

In the first half of the sixth century Attic wares began seriously to compete with Corinthian in the export-trade, and as the warm orange-red Attic clay attracted customers, the Corinthian potters sought to give their own pottery a similar appearance. But the Corinthian clay, being poor in iron, would not burn to a good red; so it had to be covered with a slip containing red ochre. The red-ground Corinthian vases made about 575-50 are remarkable for their showy colours and broadly handled decoration, in which outline brush-painting plays a larger part than in contemporary Attic black-figure (2). But Attic wares eventually secured a virtual monopoly abroad, and from about 550 onwards Corinthian declined into a local industry for home consumption.

(1) *Plate 26c*; (2) *Plate 37*.

Mature Attic Black-figure

Plate 39. (a) Detail, inside a kylix from Vulci, signed 'Tleson, the son of Nearchos made (it)'. Hunter's return. About 550 B.C. British Museum.

Plate 39. (b) Kylix (lip-cup) from Vulci, with nonsense inscription. Theseus slaying the Minotaur. Foot replaced by one from a similar kylix. About 550 B.C. Diam. $8\frac{1}{8}$ in. British Museum.

Plate 40. (a) Detail from cup, Plate 39B.

Plate 40. (b) Detail of a cup like Plate 39B, from Naukratis. Odysseus escaping from Polyphemus under a ram. About 550 B.C.

Plate 40. (c, d) Kylix from Nola. About 550 B.C. Diam. 8 in. All, British Museum.

Plate 41. (a, b) Kylix from Vulci (two views), signed 'Exekias made (it)'. Dionysos sailing. Painted by Exekias, about 540-530 B.C. Diam. $11\frac{3}{4}$ in. Munich, Museum Antiker Kleinkunst.

Plate 42. Neck-amphora from Vulci. Dionysos and maenads. Signed 'Amasis made me'. Painted by the Amasis-Painter, about 540 B.C. Ht. $12\frac{5}{8}$ in. Phot. Giraudon. Paris, Bibliothèque Nationale.

Plate 43. Neck-amphora from Vulci, signed 'Exekias made (it)'. Dionysos and his son Oinopion. Painted by Exekias about 540 B.C. Ht. $16\frac{3}{16}$ in. British Museum.

Plate 44. Panel-amphora from Vulci, signed 'Exekias painted and made me'. Castor and Pollux return from hunting. About 540-530 B.C. Ht. $31\frac{1}{2}$ in. Phot. Alinari. Rome, Vatican.

Plate 45. (a) Detail, reverse of amphora on Plate 44. Achilles and Ajax at dice; Achilles calls 'four', Ajax 'three'.

Plate 45. (b) Fragment of a kantharos, from the Acropolis, Athens. Signed 'Nearchos painted me a(nd made me)'. Achilles and his horses, two named Chaitos and Euthyias. About 550 B.C. Athens, National Museum.

Plate 46. Hydria (water-pitcher), showing a portico with five fountain-heads and women fetching water. Three are named Iope, Rhodopis, and Kleo. About 520-500 B.C. Ht. $22\frac{7}{16}$ in. British Museum.

Plate 47. Detail of a hydria from Vulci. Achilles carrying off the dead body of Penthesilea, Queen of the Amazons. About 520 B.C. British Museum.

Plate 48. Amphora. Herakles struggling with Triton. About 540-530 B.C. Phot. Bloesch. Zürich, Technical High School.

Plate 49. (a) Detail of Plate 48. Phot. Bloesch.

Plate 49. (b) Detail from an amphora. Herakles struggling with the

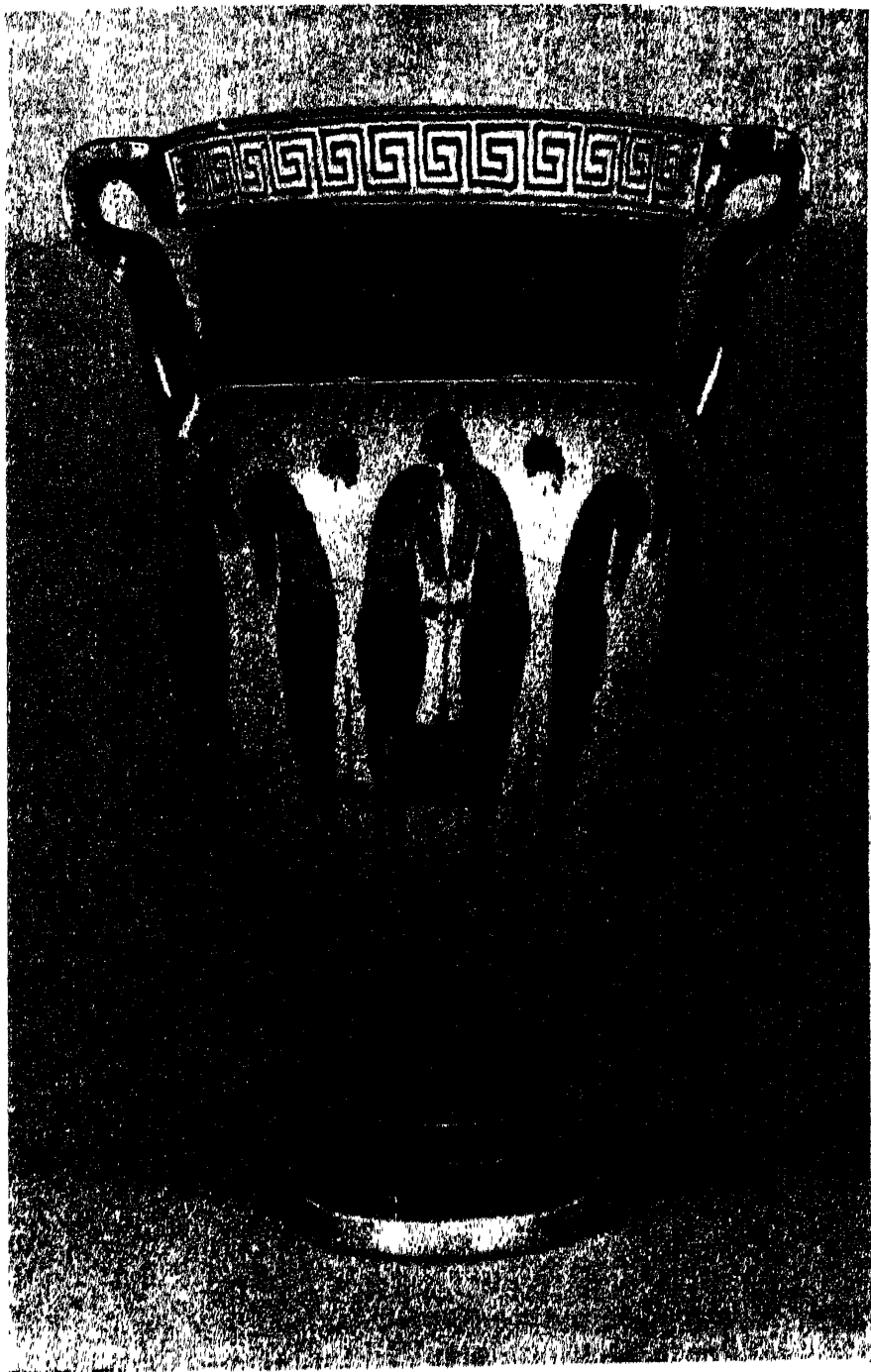
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banquets where the pots were used. Achilles plays draughts with Ajax while awaiting the call to battle (1); or he carries off the dead body of the Amazon queen (2). Herakles striving with various monsters offered a welcome alternative to the isolated silhouette figures, and gave opportunity for complicated engraved patterns of interlocking limbs (3). Domestic scenes were only common on the water-jars showing women at the fountain (4); but Dionysos the wine-god, with his attendant silens and maenads, was perhaps the most popular and appropriate subject of all (5).

So much Attic black-figure ware had to be made for export that the painting was often hasty and bad. A broad style was sometimes successful (6), but the greatest masters, Lydos, Nearchos, the Amasis-Painter, and above all, Exekias, aimed rather at enriching their figures with select passages of miraculously fine engraved detail (7). Male flesh was by convention black, female white; purple-red was confined to drapery and accessories. The colour-scheme is deliberately more sombre than that of the early sixth century, when Attic painters, like their Corinthian contemporaries, had made such lavish use of purple; the plant-ornament, too, is less prominent, less fussily engraved. On the François Vase and 'little master' cups, the figures were shown in brisk action. But in the late work of Exekias (8), they appear with greater dignity, in the brooding pause before action has begun, or the moment of relaxation after the hunt is over. Here we have the true climax of the Attic black-figure style.

Exekias' figures are more filled out and massive than those on the François Vase, but it remained for the 'red-figure' painters of the next generation to explore human anatomy in detail, to vary the facial expressions, and to show the folds in drapery. These features were borrowed by the latest black-figure painters, too, for the old technique persisted alongside the new till the end of the sixth century or even later. The amphorai of special shape presented, full of olive oil, to victors in the Panathenaic Games, were still decorated in black-figure at the end of the fourth century (9). The trumpeting archer on Plate 52B is an interesting example of the translation of a red-figure subject back into the black-figure technique (10); no painter brought up in the pure black-figure tradition would so have dared to ignore Greek misgivings about blank space. Similar tendencies appear in the few vases decorated in black-figure on a ground of white slip (11).

(1) *Plate 45A*; (2) *Plate 47*; (3) *Plates 48, 49*; (4) *Plate 46*; (5) *Plates 42, 43*; (6) *Plate 47*; (7) *Plates 43-45*; (8) *Plates 41, 43-45*; (9) *Plate 50*; (10) Compare *Plate 70A*; (11) *Plates 52A, 53*.



B. 'CHALKIDIAN' MIXING-BOWL; ABOUT 540 B.C. HT. 18 IN.

See page 42

Late East-Greek Black-figure

Plate 58. Hydria from Italy, painted in black, red and white on orange clay, with the hunting of the Calydonian boar. So-called 'Caeretan' class; about 540–530 B.C. Ht. $17\frac{1}{4}$ in. Phot. Giraudon. Paris, Louvre.

Plate 59. Hydria, technique as last. From Italy. So-called 'Caeretan' class; about 540–530 B.C. Ht. $17\frac{3}{4}$ in. Phot. Giraudon. Paris, Louvre.

Plate 60. (a) Scent-bottle in the form of a girl. Traces of red paint on dress. East-Greek; about 540 B.C. Ht. $5\frac{1}{4}$ in. British Museum.

Plate 60. (b) Detail from a hydria of the so-called 'Caeretan' class. Hunted lioness at bay. Paris, Louvre.

Plate 61. Alabastron (perfume bottle) in the form of a boy. Found in the Agora at Athens. East-Greek or Attic; about 540–530 B.C. Ht. 10 in. Athens, National Museum.

In the middle and second half of the sixth century the Greek cities of Asia Minor found their independence threatened by strongly organized Asiatic powers. First Croesus of Lydia, then Cyrus and Darius the Great of Persia bore heavily on them; East Greek civilization was eclipsed in the events that preceded the two Persian invasions of Mainland Greece at the beginning of the fifth century. As early as about 540 B.C. the citizens of Phocaea abandoned their city in Asia for new homes in the west.

Craftsmen from Eastern Greece seem to have fled early from the coming storm. One, a potter, apparently settled in Italy: the twenty-five odd vases or fragments from his hand were discovered round Caere and Vulci in Etruria. Almost all are hydriai of fine orange or brown clay. Their full, rounded forms are painted with robust plant ornament, and with incised black-figure subjects. This East-Greek style stands in marked contrast to the dry fastidiousness of Attic black-figure. There is much colour, purple being often laid direct on the clay; well-observed naturalism in animals and plants; energetic movement in the fleshy human figures; and great freedom and delicacy in the incised lines, which differ from Attic lines in the same way as etching differs from copper-engraving. Where in East-Greece the maker of the 'Caeretan' hydriai learnt his art is unknown; he belonged to the generation after the cup in Plate 21A was painted, and sites in the Eastern Mediterranean area have yielded only a few Ionian black-figure vases or fragments of comparable excellence.

Persons like those painted on the 'Caeretan' vases appear also in plastic form. The scent-bottle moulded to represent a half-length

Early Attic Red-figure

Plate 62. (a, b) Stamnos (wine-jar) from Cervetri. Herakles in combat with the river-god Acheloös. Signed 'Pamphaios made (it)'; painted by Oltos. About 525 B.C. Ht. 10 $\frac{7}{8}$ in. British Museum.

Plate 63. (a) Cup, with one flat tilted handle. Dancers. Perhaps painted by Psiax. About 525 B.C. 5 $\frac{1}{2}$ in. Victoria and Albert Museum.

Plate 63. (b) Detail of a panel-amphora from Vulci. Herakles and Apollo struggling for the Tripod of Delphi. Signed 'Andokides made (it)'. By the Andokides Painter. About 530-525 B.C. Berlin, State Museum.

Plate 64. Amphora, modified from a metallic shape favoured by the potter Nikosthenes. Silen and maenad; girl putting on shoe. Signed 'Pamphaios made (it)'; painted by Oltos. About 525-520 B.C. Ht. 14 $\frac{3}{4}$ in. Paris, Louvre.

The Attic red-figure style may have been suggested by changes in contemporary wall-painting. Figures were first roughly sketched on the dried pot with a blunt tool, and then defined by a guiding-line in some fugitive pigment that would show through the wash of slip and potash that was next applied (see page 5). Then, using the concentrated wash that produced the black colour, the artist carefully drew a band about one-eighth of an inch wide round the outside of the guiding-line; and proceeded to indicate with fine, painted 'relief-lines' those inner details of anatomy and drapery that on black-figure wares had been shown by engraving. The 'relief-lines' are long, steady strokes; they have an almost metallic springiness. Human hair was sometimes done in piled-up spots of black to represent curls, or partly in black and partly in the same pigment thinned to produce a golden brown; it was marked off from the black background where necessary by an incised or reserved line. Muscles and hair on the body were often shown in the same golden brown 'diluted' pigment. When the figures and ornament had been painted, it was left for the artist to fill in the black background. Inscriptions were often painted on this background in purple, and touches of the same colour were used sparingly on the hair-bands or other accessories of the figures themselves. White painting was very rare.

The red-figure style was invented between 530-520 B.C., probably by one of the painters who worked for the potter Andokides. He had been a pupil of Exekias, had done much black-figure work (1); some-

(1) e.g. *Plate 49B.*

Attica; Late Archaic Red-figure

Plate 65. Panel-amphora from Vulci. Theseus carrying off Korone. Painted by Euthymides. About 510–500 B.C. Ht. $23\frac{1}{8}$ in. Munich, Museum Antiker Kleinkunst.

Plate 66. (a) Maenad, detail from Plate 67.

Plate 66. (b) Theseus and Korone, detail from Plate 65.

Plate 67. Amphora, to stand in a ring-support. Dionysos and maenads. By the Kleophrades Painter. About 500–490 B.C. Ht. $22\frac{1}{16}$ in. Munich, Museum Antiker Kleinkunst.

Plate 68. (a) Calyx-krater. Athletes. Painted by Euphronios. About 500 B.C. Ht. $13\frac{1}{8}$ in. Berlin, State Museum.

Plate 68. (b) Detail from a calyx-krater, painted by Euphronios. Herakles struggling with Antaios. About 500 B.C. Paris, Louvre.

Plate 69. (a and b) Kotyle from Capua. Triptolemos in a winged car; behind him Demeter, goddess of harvest. Signed 'Hieron made (it)'; painted by Makron. About 500–490 B.C. Ht. $8\frac{1}{4}$ in. British Museum.

Colour Plate C. Kylix from Vulci, shown as if hanging against a wall. Theseus slaying the Minotaur; revellers. Signed 'Epiktetos painted (it)'. About 520 B.C. Diam. $11\frac{1}{8}$ in. British Museum.

Plate 70. (a) Plate from Vulci. Archer in Scythian dress. Signed 'Epiktetos painted (it)'. About 520 B.C. Diam. $7\frac{5}{8}$ in.

Plate 70. (b) Detail of kylix from Vulci. Sleep and Death with the body of Sarpedon. Signed 'Pamphaios made (it)'; perhaps painted by the Nikosthenes Painter. About 510 B.C. Both, British Museum.

Plate 71. (a) Detail inside a kylix from Vulci. Flute player and dancer. Signed 'Python made (it); Epiktetos painted (it)'. About 520–510 B.C.

Plate 71. (b) Detail, exterior of last. Herakles slaying Busiris, King of Egypt. British Museum.

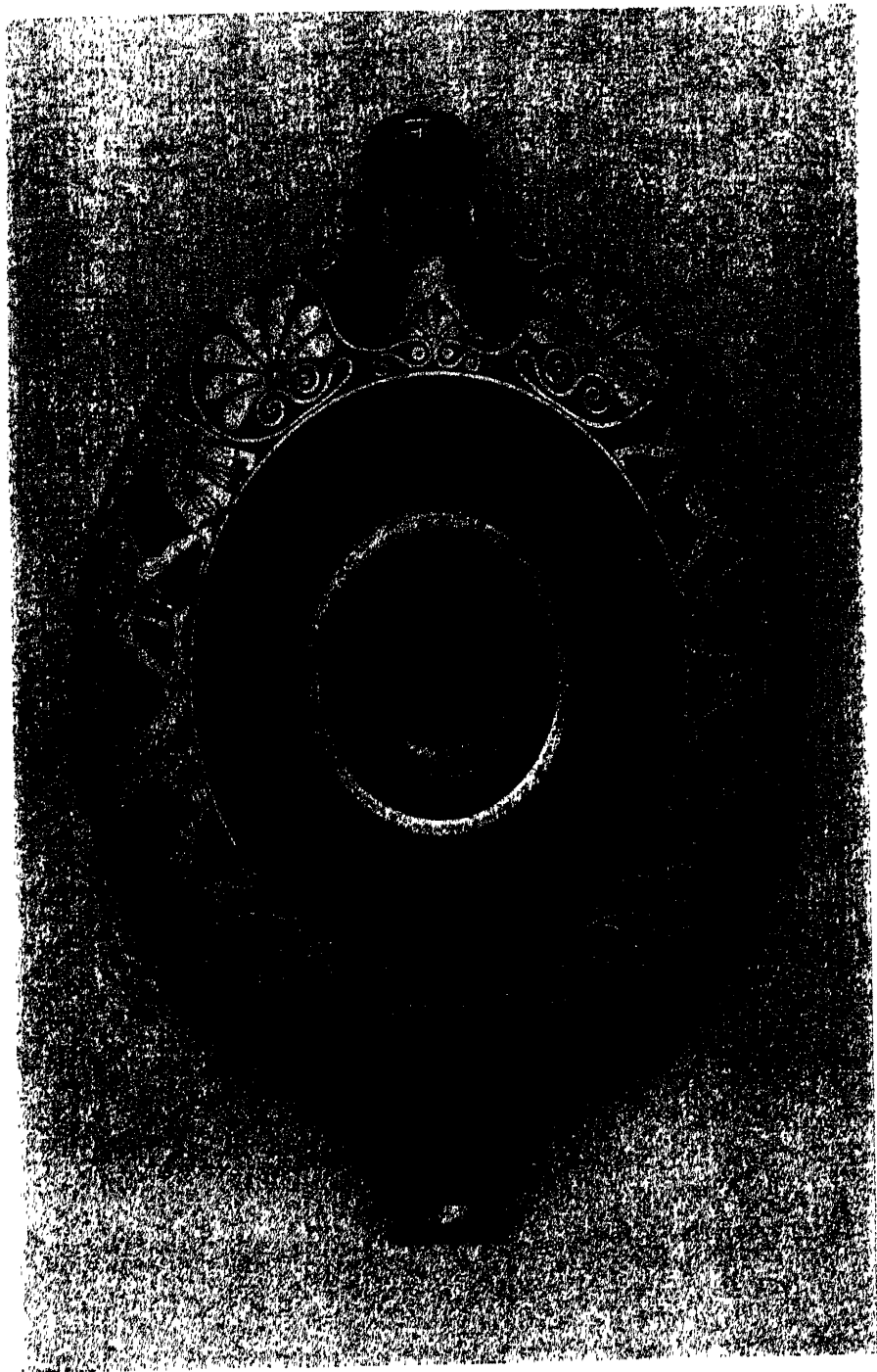
Plate 72. (a) Detail, inside a kylix from Orvieto. Silen on amphora. By the Panaitios Painter. About 510–500 B.C. Boston, Museum of Fine Arts.

Plate 72. (b) Detail, outside a kylix from Vulci. Whole scene shows Herakles, the Erymanthian boar, and Eurystheus. By the Panaitios Painter. British Museum. About 500 B.C.

Plate 73. (a) Detail, inside a kylix from Vulci. Amazons charging, named Hippolyte and Thero. Manner of the Panaitios Painter. About 520–510 B.C.

Plate 73. (b) Exterior of last. Amazons to the rescue of Hippolyte, who has been downed by Herakles. British Museum.

Plate 74. (a) Detail of cup below. Hera pursued by silens; Hermes and Herakles.



C. ATTIC CUP SIGNED BY THE PAINTER EPIKTETOS;
ABOUT 520 B.C. DIAM. $11\frac{5}{8}$ IN.
See page 47

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anatomy and foreshortening; they delighted in a lavishly decorative treatment of drapery. But these analogies should not be pressed too far. We may more aptly compare the cheerful tone of red-figure painting with that of its predecessor. Black-figure battles were grim; now they often resemble a high-spirited dance (1). There is rich caricature in the Silen (2), who seems to hold ready an appropriate answer to Roger Fry's criticism that this vein is lacking in Greek art. A religious subject is handled with radiant felicity (3); a Homeric scene with a new kind of pathos (4). Most remarkable is the increased popularity of scenes from daily life, from school, from the gymnasium, from the roaring excesses of the drinking party (5).

The different moods of the painting correspond to the temperaments of individual artists; the rapidly developing skill in drawing anatomy was largely based on collective knowledge. Some painters signed their work—'Epiktetos painted (it)'; the formula 'Euphronios made (it)' means that the pot was produced in the factory owned by Euphronios and painted by one of the many artists who worked for him (6). Sometimes the master both 'made and painted' the vase himself—Euthymides once adds 'better than Euphronios could ever have done'. We know from the re-combination of inscriptions that painters might move from one factory to another. Professor Beazley has been able to distinguish the style of some five hundred different painters, and there are cases where over two hundred pieces painted by a single man have survived. Most of these artists are anonymous, and for convenience they have been named after subjects or inscriptions on their work, or after the collections in which their work is represented.

Many vase-shapes current in the black-figure period persisted when the style of painting changed. But there are important modifications, as may be seen by comparing the typical red-figure kylix with its predecessors (7). The base of these wide cups is to be regarded as a third handle rather than a stand, for when not in use the cup would be suspended by one of the side-handles from a nail in the wall (8). The decoration, too, is intended to be read as the cup is turned in the hand. Other shapes show a comparable unification of outline into a suaver

(1) *Plate 73B*; (2) *Plate 72A*; (3) *Plate 69*; (4) *Plate 70B*; (5) *Plates 68A, 75A*; (6) Note: This has till recently been the accepted view. But Professor Beazley and Dr. Bloesch, whose opinions deserve the highest respect, now incline to believe that the master-potter did in fact 'make' the pot with his own hands. If this was so, the Greeks obviously considered the 'making' (i.e. the shape) of the pot more important than the decoration; (7) *Plates 75, 38-41, 54A*; (8) *Colour: Plate C.*

Attic 'Classical' Vases

Plate 80. Amphora of 'Nolan' shape, painted by the Phiale-Painter. About 440 B.C. Ht. $13\frac{1}{2}$ in. Victoria and Albert Museum.

Plate 81. Hydria. Boreas carries off Orithyia. About 470-460 B.C. Ht. $15\frac{1}{2}$ in. Victoria and Albert Museum.

Plates 82, 83. Bell-krater from Cumae. Artemis slays Actaeon, who had molested Semele. By the Pan-Painter. About 470-460 B.C. Ht. $14\frac{3}{4}$ in. Boston, Museum of Fine Arts.

Plate 84. Pelike from Boeotia. Herakles slays Busiris, King of Egypt. By the Pan-Painter. About 470-460 B.C. Ht. $12\frac{3}{16}$ in. Athens, National Museum.

Plate 85. Detail of amphora from Vulci. Achilles. By the Achilles-Painter. About 450 B.C. Rome, Vatican.

Plate 86. Detail of amphora from Vulci. Terpsichore, with Mousaios and Melousa. By the Peleus-Painter. About 450 B.C. British Museum.

Plate 87. Calyx-krater from Orvieto. Apollo and Artemis slay the children of Niobe. By the Niobid-Painter. About 460-450 B.C. Ht. $21\frac{1}{4}$ in. Paris, Louvre.

It was the generation of artists working between 480 and 450 B.C. that created the 'Classical type' of humanity, in which an uniform conception of ideal beauty replaced the livelier characterization of individual differences. We can still see great sculpture of this time at Olympia, but nothing remains of the celebrated frescoes in public buildings of Athens and Delphi painted by Polygnotus the Thasian. It was difficult for vase-painters working on a miniature scale to adapt themselves to the new ideas of grandeur. Some did not try. The Pan-Painter deliberately prolonged the life of the archaic style; yet for all their animation his long-limbed figures contrive an elegance that is slightly mannered, and the death of Actaeon becomes the arabesque of a graceful ballet (1). By a curious accident the turning figure of Artemis here suggests the *figura serpentinata* so dear to 'mannerist' sculptors of the sixteenth century. Other vase-painters imitated wall-painting with disastrous results; either huge figures overcrowded the frieze; or the frieze arrangement was abandoned for a kind of uphill perspective like that of a Persian miniature (2). We know from Pausanias' description of frescoes at Delphi that this convention was used by the wall-painter Polygnotus, of whose style this vase is a convincing record. A third sequence of vase-painters approached the

(1) *Plates 82, 83*; (2) *Plate 87*.

Attic White-ground Vases

Colour Plate D. Kylix from Kameiros (Rhodes). Aphrodite riding on a goose. By the Pistoxenos-Painter. About 465 B.C. Diam. $9\frac{1}{2}$ in. British Museum.

Plate 88. (a) Oinochoe, painted in outline and colours. About 475 B.C. Athens, National Museum.

Plate 88. (b) Turned cups (phiale and mastos); painted in purple, white and black. The phiale signed 'Sotades made (it)'. About 475-460 B.C. Diam. of phiale $6\frac{5}{8}$ in. Ht. of mastos, $3\frac{1}{4}$ in. British Museum.

Plate 89. (a). Alabastron painted in black. About 500 B.C. Ht. 5 in. New York, Metropolitan Museum.

Plate 89. (b) Painted in brown-black. From Tanagra. About 500 B.C. Ht. $6\frac{3}{8}$ in.

Plate 89. (c) Painted in black, yellow-brown, and red. From Marion, Cyprus. Signed 'Pasiades made (it)'. About 500 B.C. Ht. $5\frac{3}{4}$ in. British Museum.

Plate 89. (d) Kylix from Vulci, painted in black, yellow-brown and red. Maenad. By the Brygos-Painter. About 490-480 B.C. Munich, Museum Antiker Kleinkunst.

Plate 90. (a) Funeral lekythos, painted in black, opaque white, and two shades of purple-red. About 470 B.C. Ht. 14 in.

Plate 90. (b) Funeral lekythos from Cyprus, painted in brown, black and red. Warrior arming. By the Achilles-Painter. About 450 B.C. Ht. $15\frac{1}{2}$ in. Both, British Museum.

Plate 91. (a) Pyxis from Cumae, painted in black, yellow-brown and purple. The Judgment of Paris. By the Penthesilea-Painter. About 465 B.C. Ht. $6\frac{3}{4}$ in. New York, Metropolitan Museum.

Plate 91. (b) Flattened-out photograph of painting on a lekythos, like Plate 90B. Soldier's farewell. By the Achilles-Painter. About 450-440 B.C. Athens, National Museum.

Most white-ground Attic vases of the late sixth century formed a mere sub-species of Attic black-figure (1), and the little scent-bottle in Plate 89A is one of them. But its companion, Plate 89C, shows the beginning of a distinct white-ground style, with figures drawn in outline. Red-figure painters occasionally did cups in this way; outlines in black, inner lines in golden brown, the white slip covered with a very dilute wash of the painting-mixture to give it a smooth, ivory-toned surface. One man specialized in painting negroes and Amazons

(1) See also *Plates* 52A, 53, p. 40.



D. ATTIC CUP, BY THE PISTOXENOS PAINTER; ABOUT 465 B.C.
DIAM. $9\frac{1}{2}$ IN.
See page 53

Plastic Vases, etc.

Plate 92. (a) Negro-head vase, painted in black with white eyeballs, the rest bare orange-red clay. Attic, about 500 B.C. Ht. $5\frac{1}{2}$ in. British Museum.

Plate 92. (b) Cup in form of a woman's head, painted in black with white eyeballs, the rest bare orange-red clay. Attic; about 500–490 B.C. Ht. $7\frac{3}{8}$ in. New York, Metropolitan Museum.

Plate 92. (c) Cup from Capua, in form of ram's head. Painted by the Syriskos-Painter in black, red and white, with much bare orange-red clay. Attic; about 500–490 B.C. Length $8\frac{1}{4}$ in. British Museum.

Plate 93. (a) Terra-cotta figure from Eretria (Euboea), originally painted in matt-white, brownish-red, blue and pink. Probably made at Tanagra in Boeotia; late fourth or third century B.C. Ht. 9 in. British Museum.

'Plastic' vases were always a side-line with Greek potters, a kind of joke (1). They are best when the subject is itself grotesque—the negro's head and the ram are excellently modelled and full of humour. The numerous cups in the shape of a girl's head are usually more insipid, perhaps because one feels called on to compare them with serious sculpture. Sometimes the heads of a girl and a negro, or a maenad and a silen, are joined back to back in a single cup. It is not a happy idea to combine a plastic head with a vase-mouth painted in the normal way with figures on a smaller scale. And the fifth-century vases in the too humanly female form of a sphinx are among the most repellent artifacts of all time. All these plastic vases were moulded in two separate halves subsequently joined down the sides of the head (human) or down the middle (animal). Such things, like Toby-jugs, can be amusing in moderation, and the Athenians were sufficiently amused to support at least one fun-specialist among the potters of each generation.

Misplaced admiration has been directed upon the ornamental terra-cotta figurines made in Hellenistic times at Tanagra in Boeotia, at Smyrna, Myrrhina and various other places. They usually represent young women of light calibre pulling their dresses into pretty patterns; or *erotes* (cupids) in a condition of adolescent and epicene nudity. Connoisseurs of such things generally prefer the numerous modern fakes, which are specially sweetened in the manner required.

(1) Earlier examples are shown on *Plates 21, 26, 60 and 61.*

The Decline of Greek Vase-painting

Plate 93. (b) Detail, cover of toilet-box. Women and erotes (cupids). Red-figure technique with raised points for gilding. By the Meidias-Painter. Attic; late fifth century B.C. Oxford, Ashmolean Museum.

Plate 94. (a) Hydria, signed 'Meidias made (it)'; by the Meidias-Painter. Above, Castor and Pollux carry off the daughters of Leukippos; below, Herakles in the Garden of the Hesperides; Attic heroes, etc. Red-figure technique with gilding. Attic; late fifth century B.C. Ht. 20½ in. British Museum.

Plate 94. (b) Toilet-box (pyxis), with red-figure painting. Apollo. Attic; early fourth century B.C. Diam. 2½ in. Oxford, Ashmolean Museum.

Plate 95. (a) Toy cup from Tanagra, for playing 'kottabos' (splash and sink the dummy duck). Painted in brown-black and purple on buff clay. Boeotian; fourth century B.C. Diam. 3½ in. British Museum.

Plate 95. (b) So-called 'Megarian bowl'; third-second century B.C. Diam. 4½ in. British Museum.

Plate 96. Hydria. Attic; about 350 B.C. Ht. 21½ in. Phot. Bloesch. Winterthur, Art Museum.

From the early Iron Age till the middle of the fifth century B.C. pottery meant more to the Greeks than to most other peoples before or since; it was an adequate means for expressing the best creative ideas of Greek art. Then, quite suddenly, interest turned elsewhere—to the large paintings on wall or panel, to plastic and spatial realism beyond the vase-painter's scope. Even in major art the 'classical' reconciliation of grace with strength could not last; strength broke away, turbulent and demonstrative; grace alone became over-sweet; and the 'classical type' of humanity saddled the minor artist with a collection of lay figures that he was unable to reanimate. The Meidias-Painter, like other red-figure artists of the last quarter of the fifth century, singled out from the mature classical art of the Parthenon just those florid elements that could be developed towards over-sweetness. In decorating a large vase (1) he discarded all the precariously integrated architecture of shape and painted design that earlier potters had thought so important. He was happier painting small toilet-boxes and the like (2); covering them with plump little trollops in gauze, *Eldorado banal de tous les vieux garçons*.

(1) *Plate 94A*; (2) *Plate 93B*.

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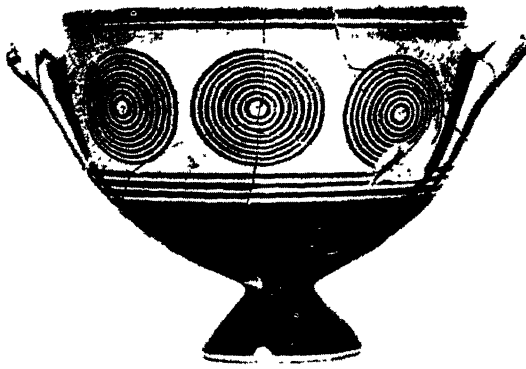
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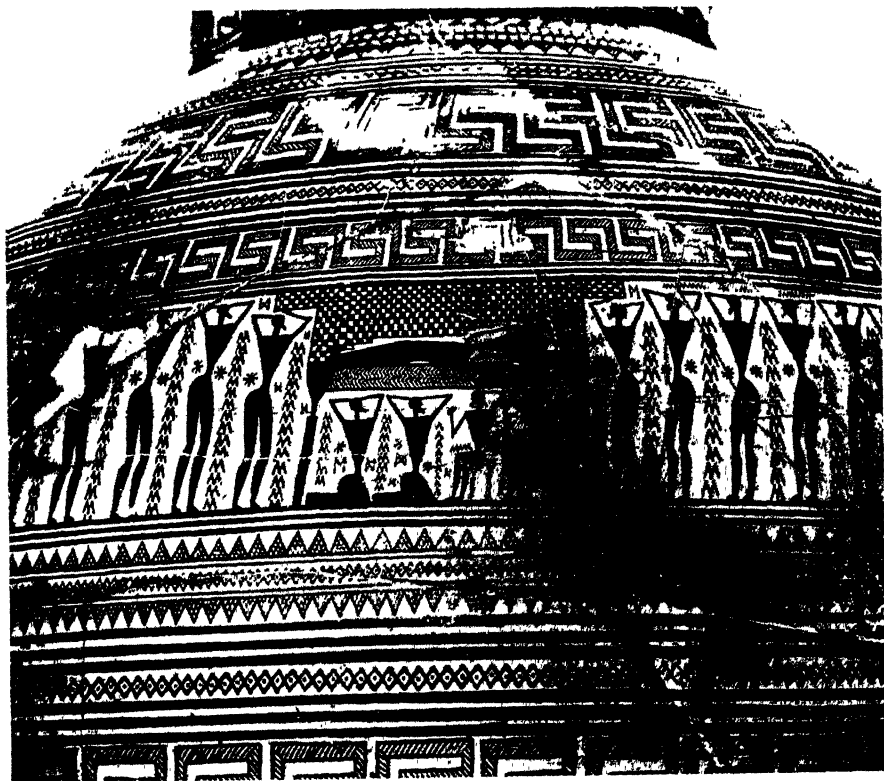


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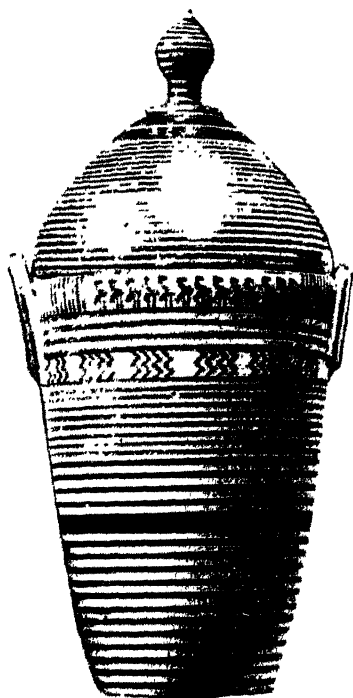
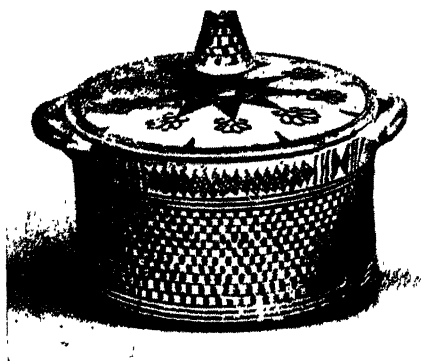
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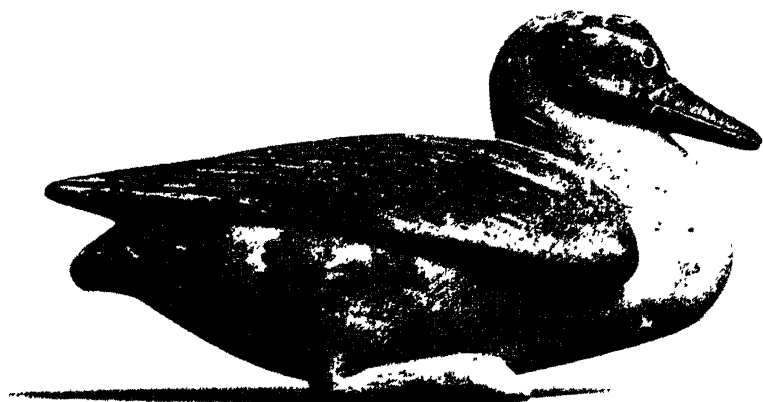
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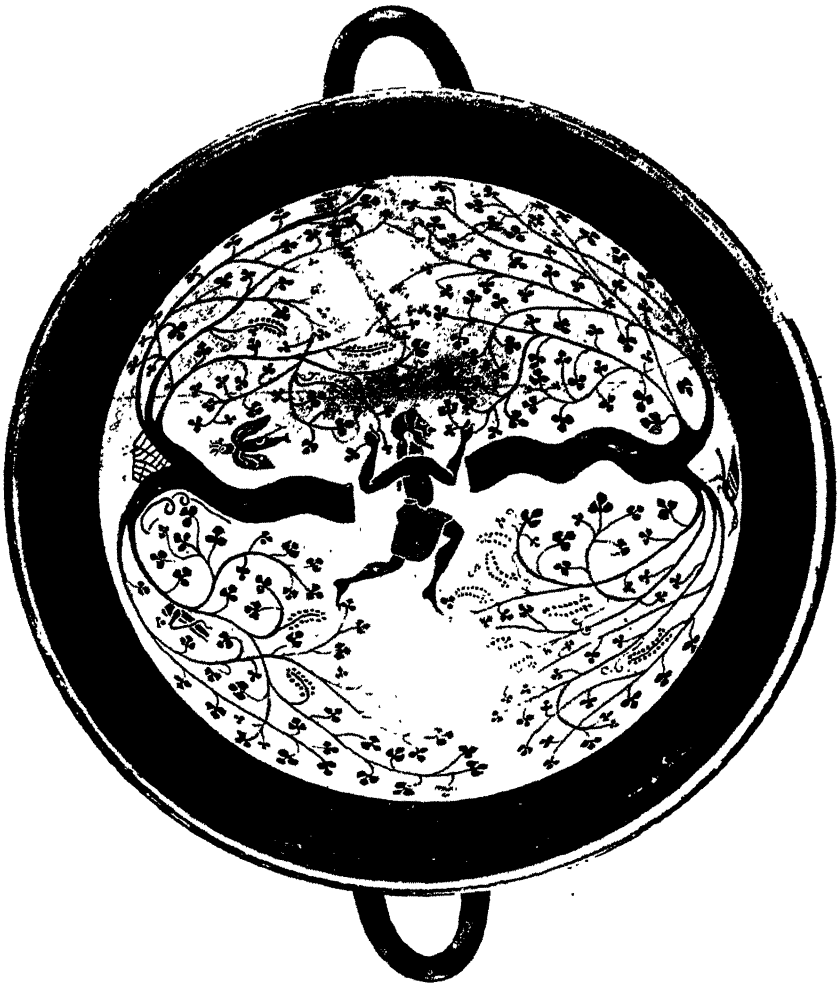
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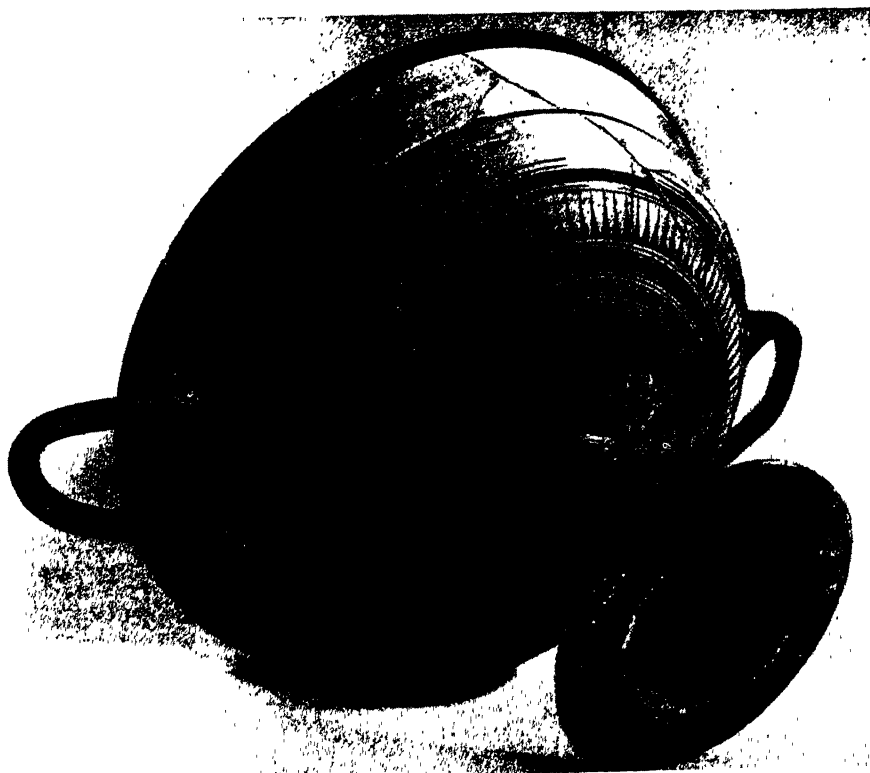
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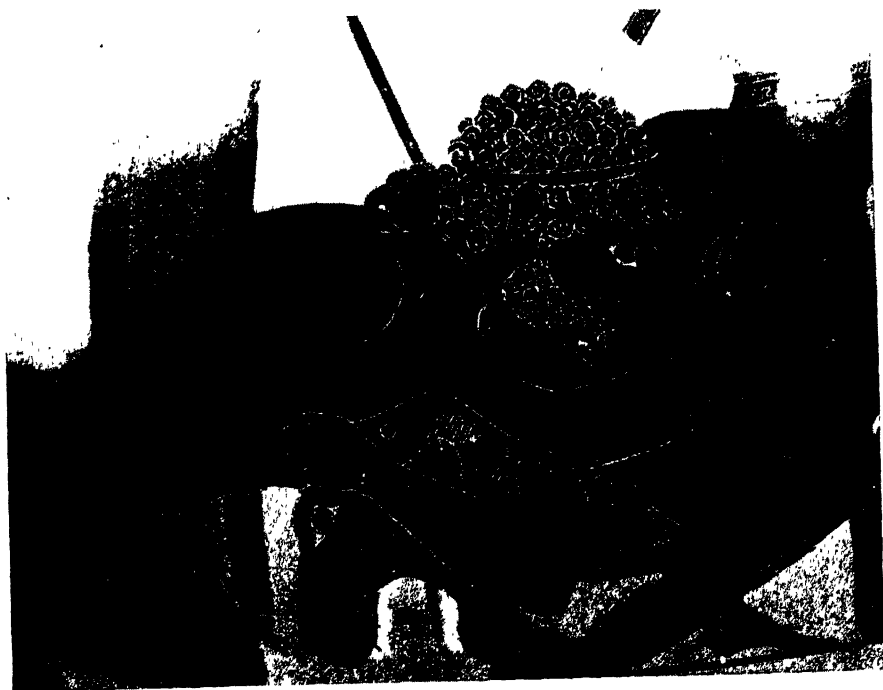
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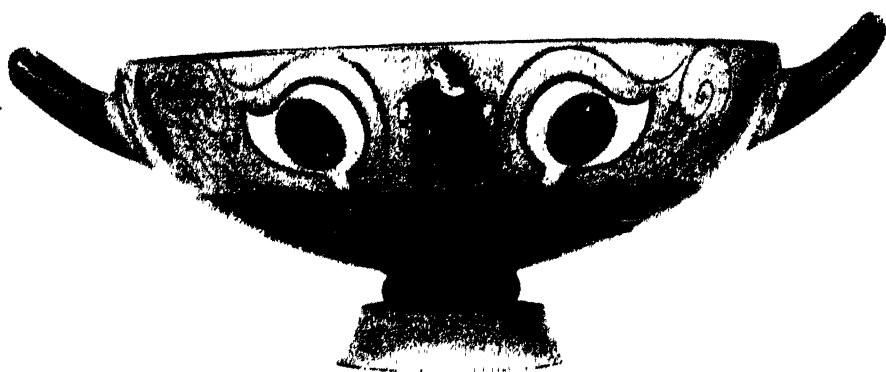
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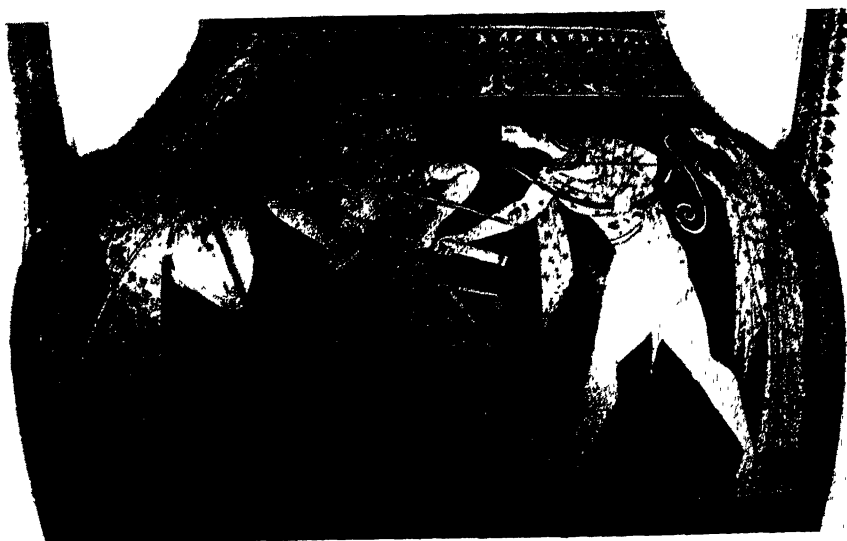
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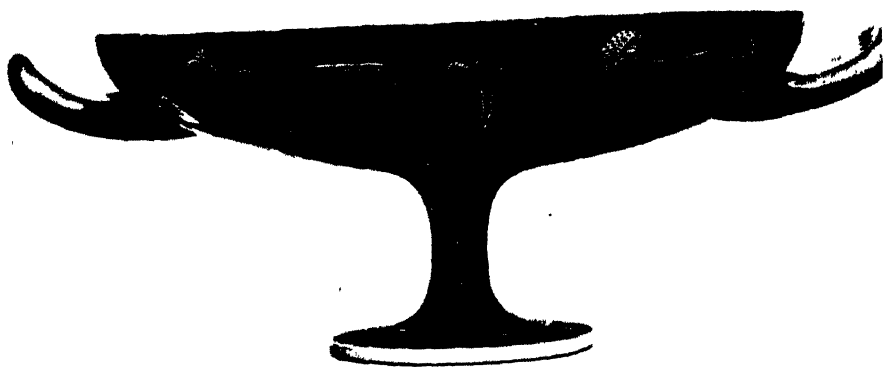
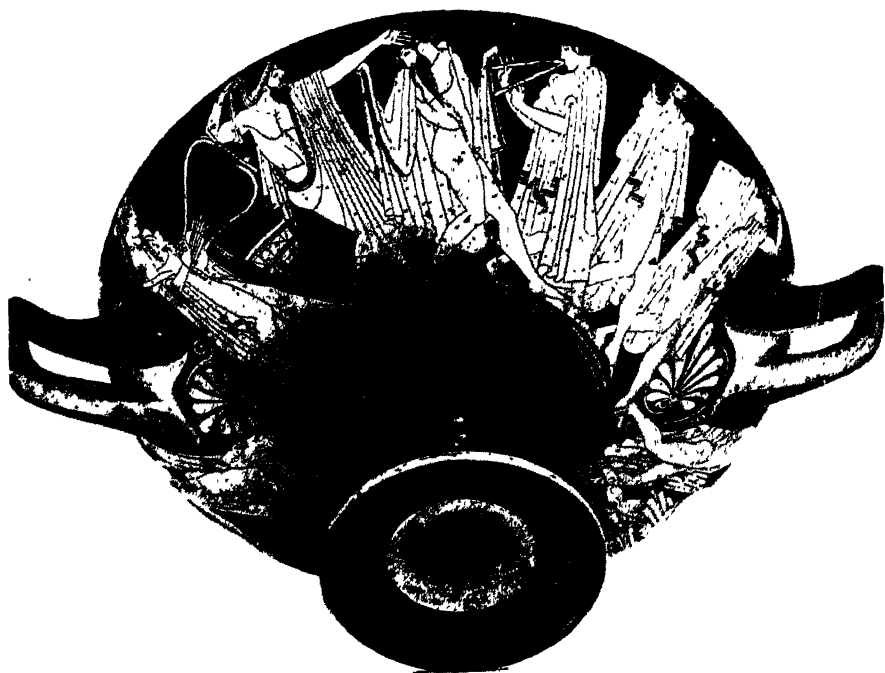
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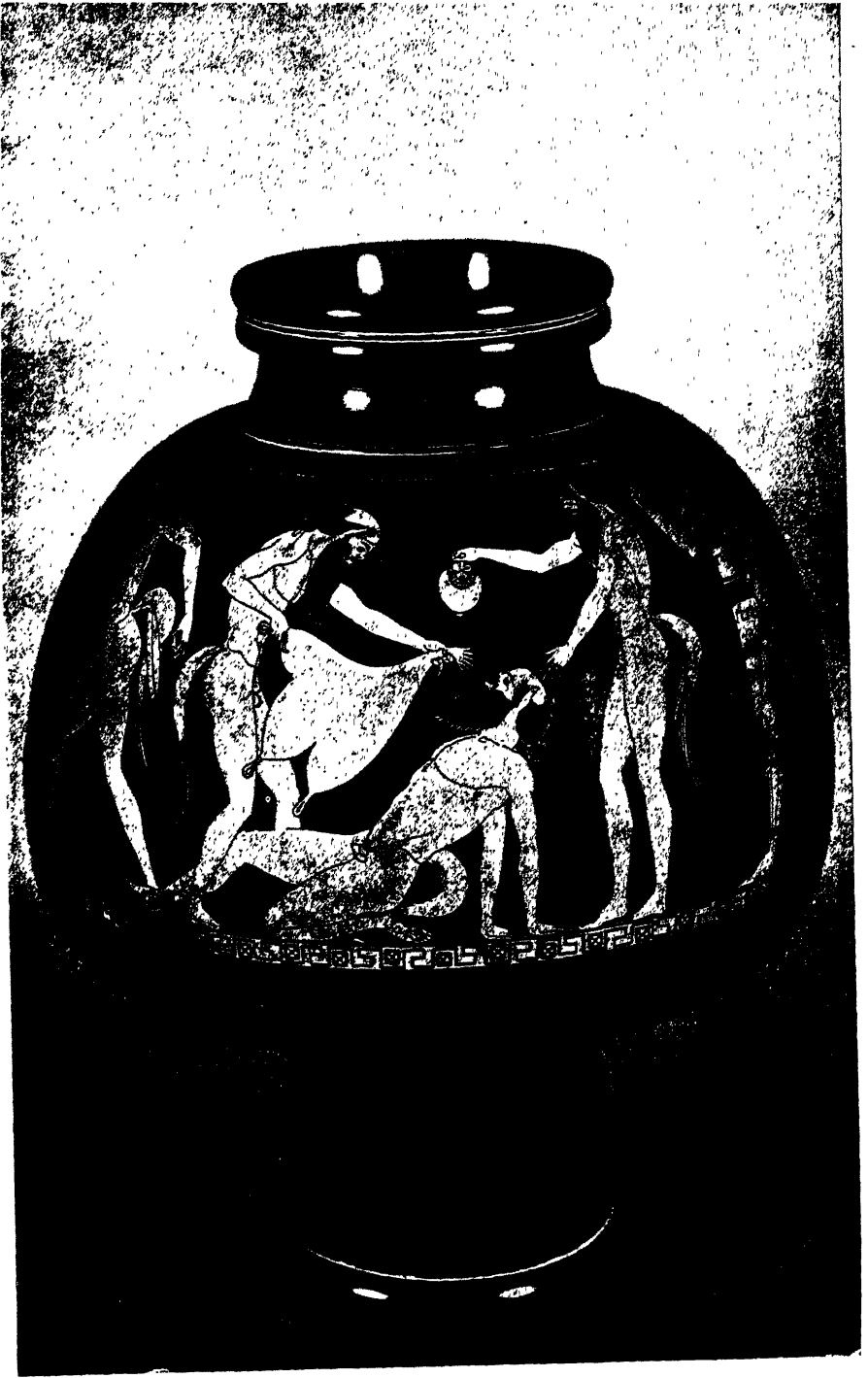
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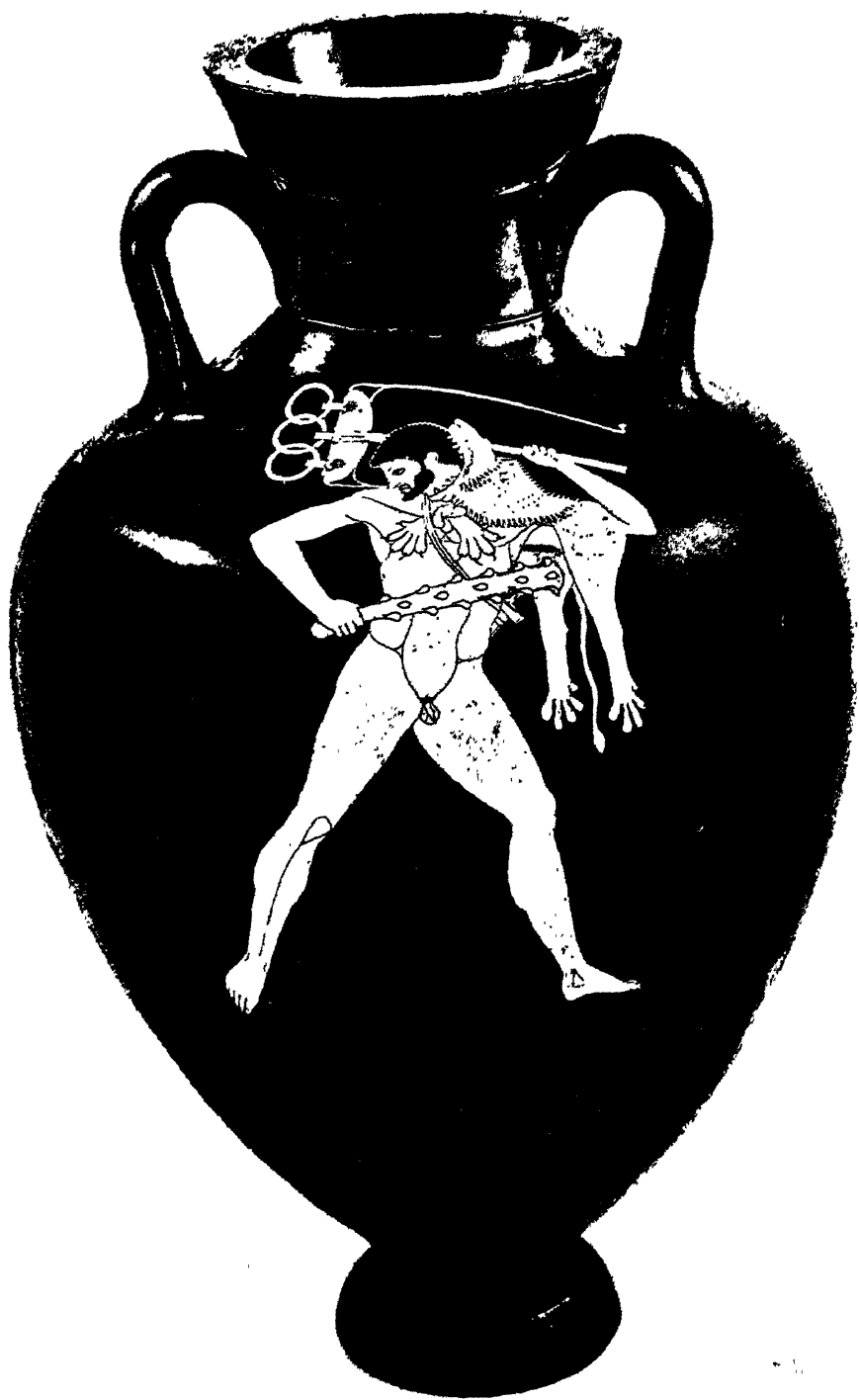
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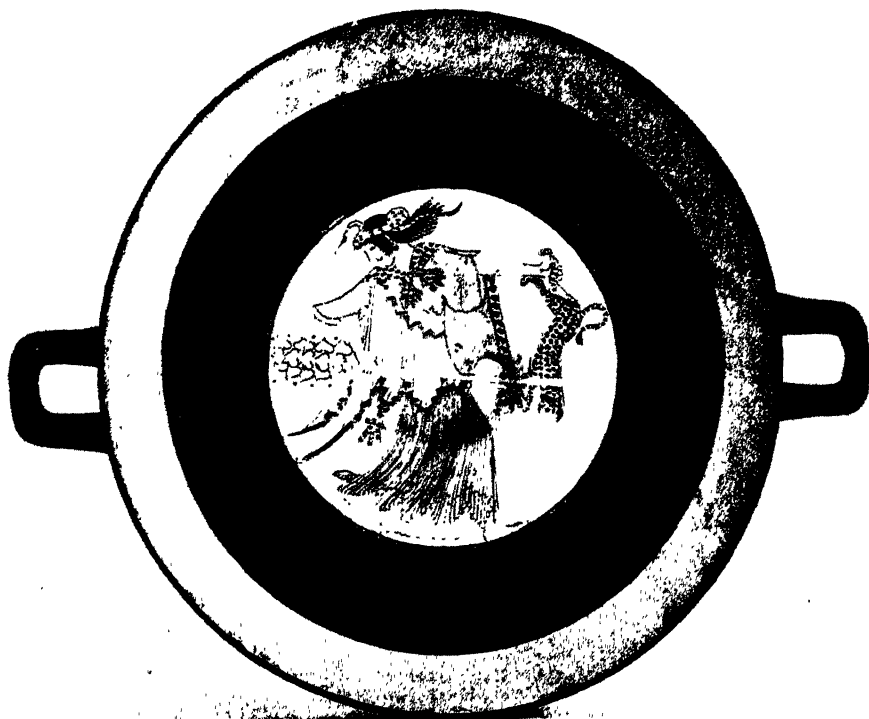




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87. ATTIC RED-FIGURE. ABOUT 460-450 B.C. HT. $21\frac{1}{4}$ IN.
See pages 51, 52



89A, B, C. ALABASTRA. 89D. KYLIX, PAINTED ON A WHITE
GROUND. ATTIC. ABOUT 500-480 B.C.
See pages 53, 54



91A. ATTIC, PAINTED IN COLOUR ON WHITE. ABOUT 465 B.C.
HT. $6\frac{3}{4}$ IN.

91B. FLATTENED DETAIL FROM VASE LIKE PLATE 90B



93A. 'TANAGRA' FIGURE, ONCE PAINTED IN COLOURS.
LATE 4th-3RD CENTURY B.C. HT. 9 IN.

93B. ATTIC RED-FIGURE. DETAIL OF TOILET BOX.
LATE 5TH CENTURY B.C.

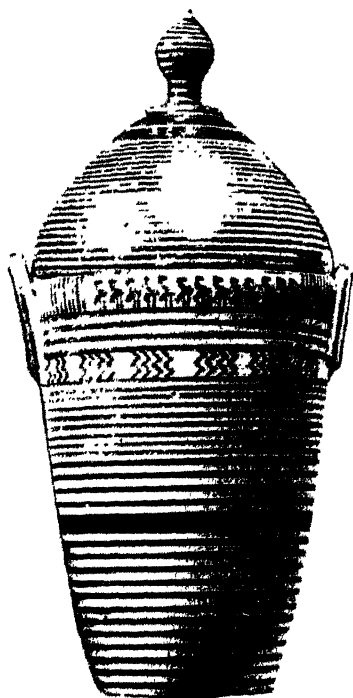
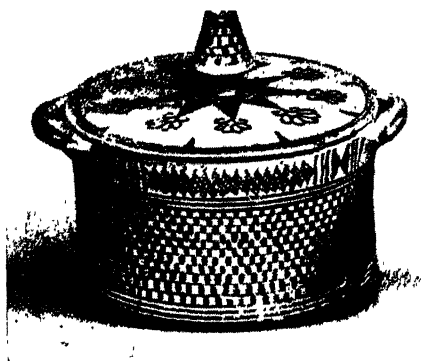
See pages 55 56. 57



95A. BOEOTIAN CUP. 4TH CENTURY B.C. DIAM. $5\frac{1}{2}$ IN.
 95B. 'MEGARIAN' BOWL. 3RD CENTURY B.C. DIAM. $4\frac{5}{8}$ IN.
 See page 57



9. CYCLADIC (ISLAND OF THERA). EARLY 7TH CENTURY B.C.
HT. $25\frac{3}{4}$ IN.
See pages 24, 25



11A. 'PROTOCOLINTHIAN'. EARLY 7TH CENTURY B.C. DIAM. 3 IN.
 11B, C. FIRST HALF OF 8TH CENTURY B.C. HT. 9 AND 9½ IN.
See pages 26-28



13A, B. 'PROTOCOLINTHIAN'. ABOUT 700 B.C.
 13C. 'PROTO-ATTIC'. SECOND QUARTER OF 7TH CENTURY B.C.
See pages 26-28



15. CYCLADIC ISLANDS. FIRST HALF OF 7TH CENTURY B.C.
H. 153 IN

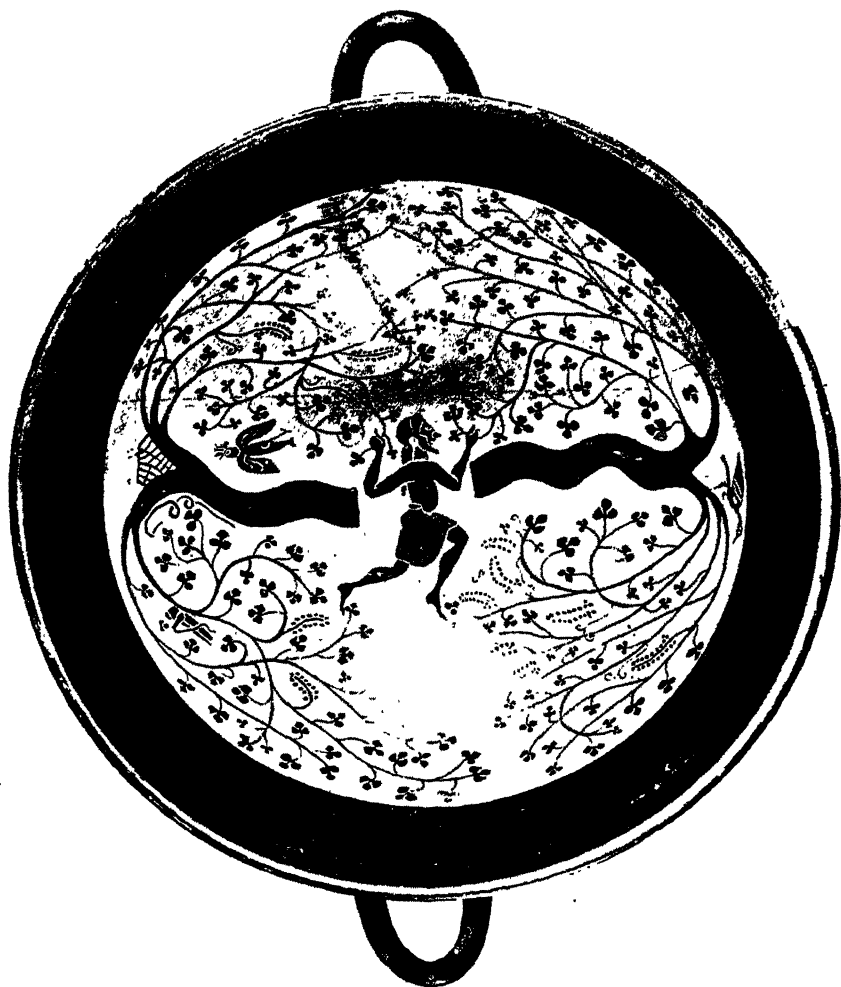


17A. CHIOS. LATE 7TH CENTURY B.C. HT. $6\frac{1}{8}$ IN.
 17B. CHIOS. LATE 7TH CENTURY B.C. DIAM. 15 IN.
See pages 29-31



19A. EAST-GREEK. ABOUT 650-625 B.C. LENGTH $4\frac{3}{8}$ IN.
 19B. CYPRUS. PERHAPS 7TH CENTURY B.C. HT. $8\frac{5}{8}$ IN.

See pages 29-31



21A. EAST-GREEK. ABOUT 550 B.C. DIAM. $9\frac{3}{8}$ IN.
 21B. EAST-GREEK. LATE 7TH CENTURY B.C. HT. $2\frac{1}{2}$ IN.
 21C AND D. EAST-GREEK. FIRST HALF OF 6TH CENTURY B.C.
 HT. $2\frac{3}{4}$ AND $3\frac{3}{4}$ IN.



23A, B, D. 'PROTOCOLINTHIAN'. ABOUT 675-650 B.C.
HT. $2\frac{1}{4}$, $2\frac{9}{16}$ AND $7\frac{1}{2}$ IN.

23C. 'PROTOCOLINTHIAN'. ABOUT 640 B.C. HT. $2\frac{5}{8}$ IN.

See pages 33-35



25A. 'PROTOCOLINTHIAN'. ABOUT 640-625 B.C. HT. $7\frac{7}{8}$ IN.
 25B, C. 'PROTOCOLINTHIAN'. ABOUT 640-625 B.C. HT. $4\frac{15}{16}$ IN.



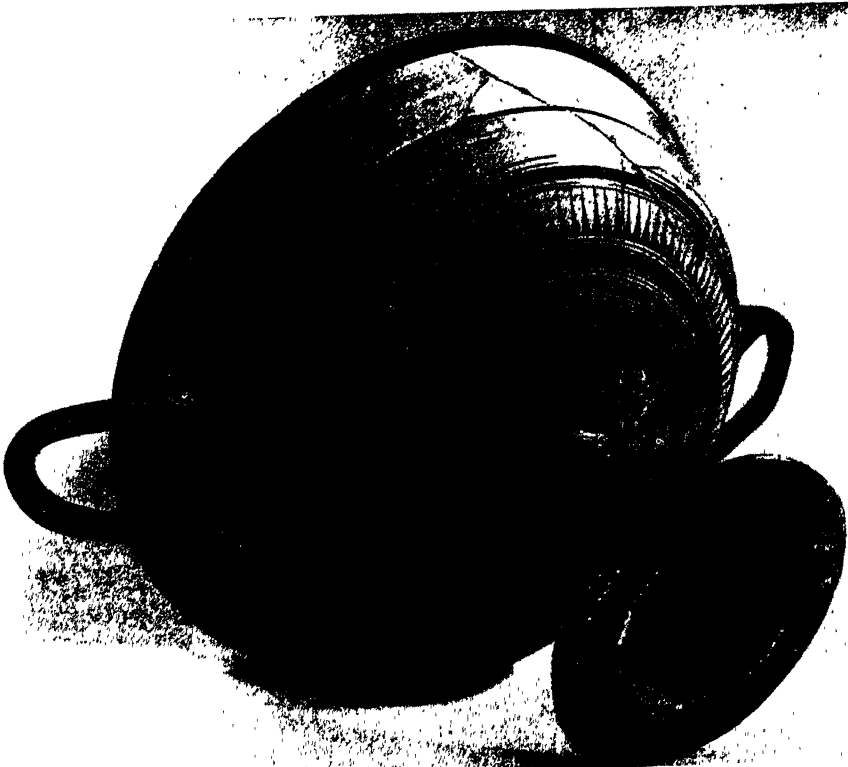
27A. 'PROTOCORINTHIAN' FRAGMENT. ABOUT 650 B.C.

27B. CORINTHIAN. ABOUT 570 B.C. DIAM. $7\frac{1}{2}$ IN.

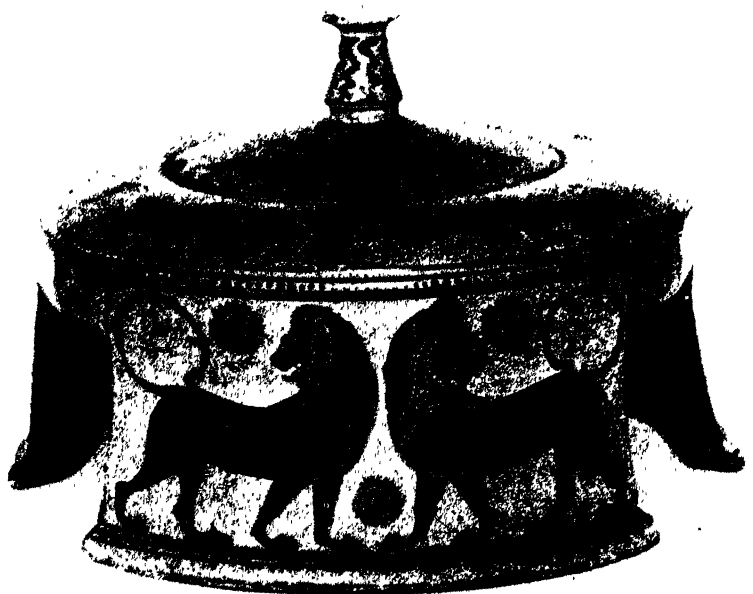
See pages 33-35



29. LAKONIAN. ABOUT 540 B.C. HT. $15\frac{1}{2}$ IN.
See page 36



31A. LAKONIAN. ABOUT 550 B.C. DIAM. 8 IN.
 31B. LAKONIAN. ABOUT 600-575 B.C. DIAM. $5\frac{3}{8}$ IN.
See page 36



33A. ATTIC BLACK-FIGURE. ABOUT 600-575 B.C. HT. $10\frac{1}{4}$ IN.

33B. ATTIC BLACK-FIGURE. ABOUT 600-575 B.C. HT. $6\frac{7}{8}$ IN.

See pages 37, 38



35A. ATTIC BLACK-FIGURE. ABOUT 580-575 B.C. DIAM. $8\frac{1}{4}$ IN.
 35B. ATTIC BLACK-FIGURE. DETAIL FROM PLATE 34
See pages 37, 38



57A, B. CORINTHIAN, WITH RED GROUND. ABOUT 575-550 B.C.
 HT. $16\frac{3}{4}$ IN.
See pages 33-35



59A. ATTIC BLACK-FIGURE. ABOUT 550 B.C. DETAIL INSIDE
A CUP

59B. ATTIC BLACK-FIGURE. ABOUT 550 B.C. DIAM. $8\frac{1}{8}$ IN.
See pages 39, 40.



41A, B. ATTIC BLACK-FIGURE CUP, MADE BY EXEKIAS. ABOUT
540-530 B.C. DIAM. $11\frac{3}{4}$ IN.
See pages 39-41



43. ATTIC BLACK-FIGURE, SIGNED BY EXEKIAS. ABOUT 540 B.C.
HT. $16\frac{3}{10}$ IN.
See pages 39-41

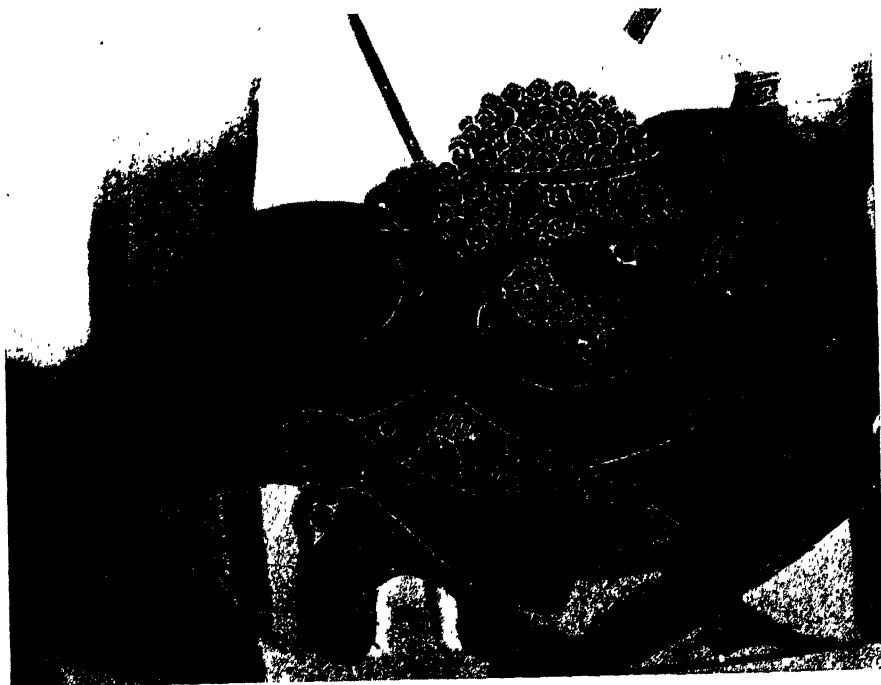


45A. ATTIC BLACK-FIGURE. FROM REVERSE
OF VASE ON PLATE 44

45B. ATTIC BLACK-FIGURE, SIGNED BY NEARCHOS. ABOUT 560 B.C.



47. ATTIC BLACK-FIGURE. DETAIL FROM A VASE LIKE THAT
ON PLATE 46. ABOUT 520 B.C.
See pages 39-41



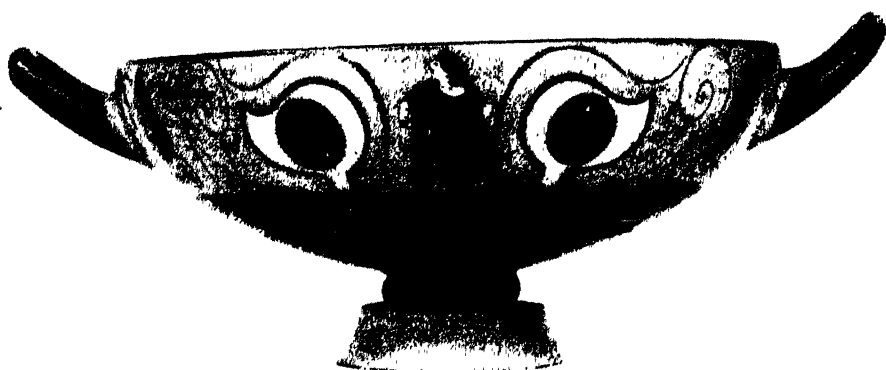
49A. ATTIC BLACK-FIGURE. DETAIL FROM PLATE 48
 49B. ATTIC BLACK-FIGURE. DETAIL FROM SIMILAR VASE



51. ATTIC BLACK-FIGURE. ABOUT 500 B.C. HT. $29\frac{1}{2}$ IN.
See pages 40, 41



53. ATTIC BLACK-FIGURE ON WHITE GROUND
ABOUT 520 B.C.
See pages 40, 41



55A. ATTIC BLACK-FIGURE. ABOUT 540-520 B.C. HT. $5\frac{7}{8}$ IN.
55B. 'CHALKIDIAN' BLACK-FIGURE. ABOUT 530 B.C.

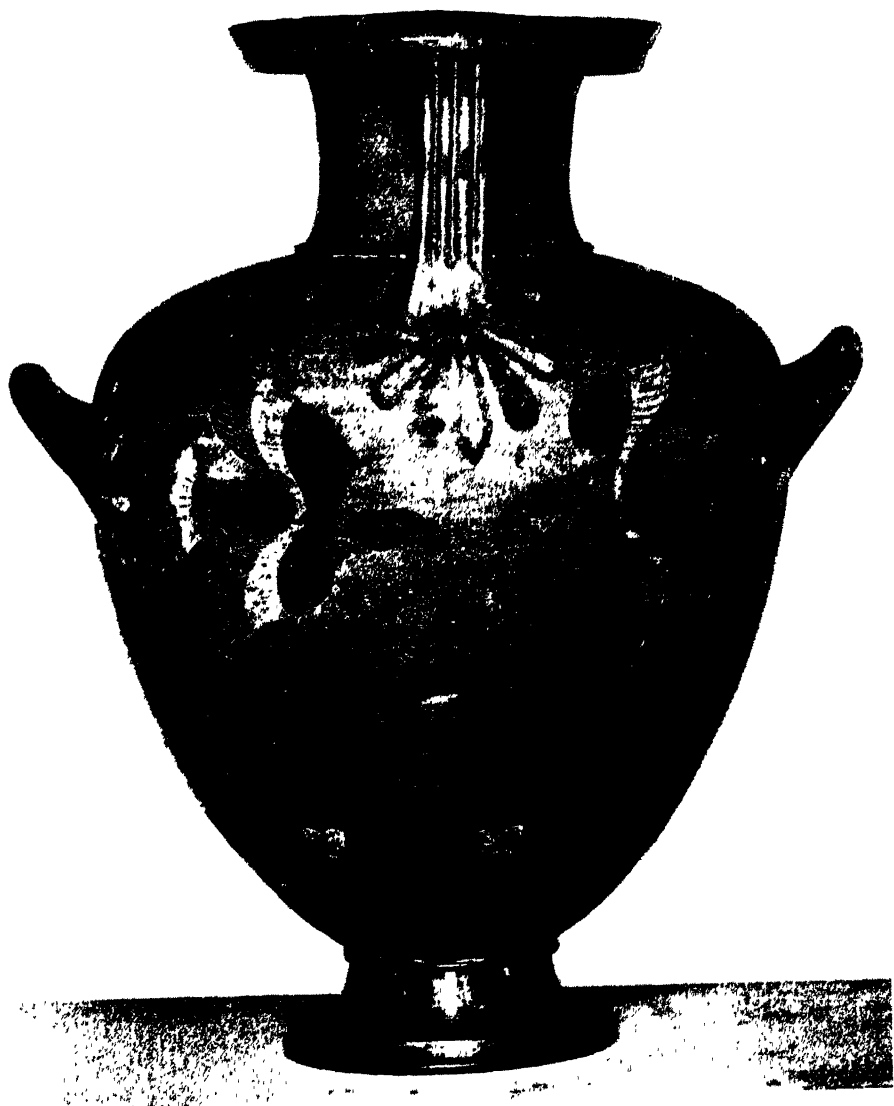
See pages 40, 42



57. 'CHALKIDIAN' BLACK-FIGURE. ABOUT 540-530 B.C.

HT. $10\frac{1}{4}$ IN.

See page 42



59. 'CAERETAN' BLACK-FIGURE. ABOUT 540-530 B.C.

HT. $17\frac{3}{4}$ IN.

See page 43



61. EAST-GREEK OR ATTIC. ABOUT 540-530 B.C. HT. 10 IN.
See pages 45, 44



63A. ATTIC RED-FIGURE. ABOUT 530-520 B.C. HT. $5\frac{1}{2}$ IN.
 63B. ATTIC RED-FIGURE. ABOUT 530-520 B.C. DETAIL
 FROM VASE LIKE PLATE 65



65. ATTIC RED-FIGURE. ABOUT 510-500 B.C. HT. $25\frac{5}{8}$ IN.
See pages 47-49



67. ATTIC RED-FIGURE. ABOUT 500-490 B.C. HT. $22\frac{1}{8}$ IN.
See pages 47-49



69A, B. ATTIC RED-FIGURE. ABOUT 500-460 B.C. HT. $8\frac{1}{4}$ IN.
See pages 47-49



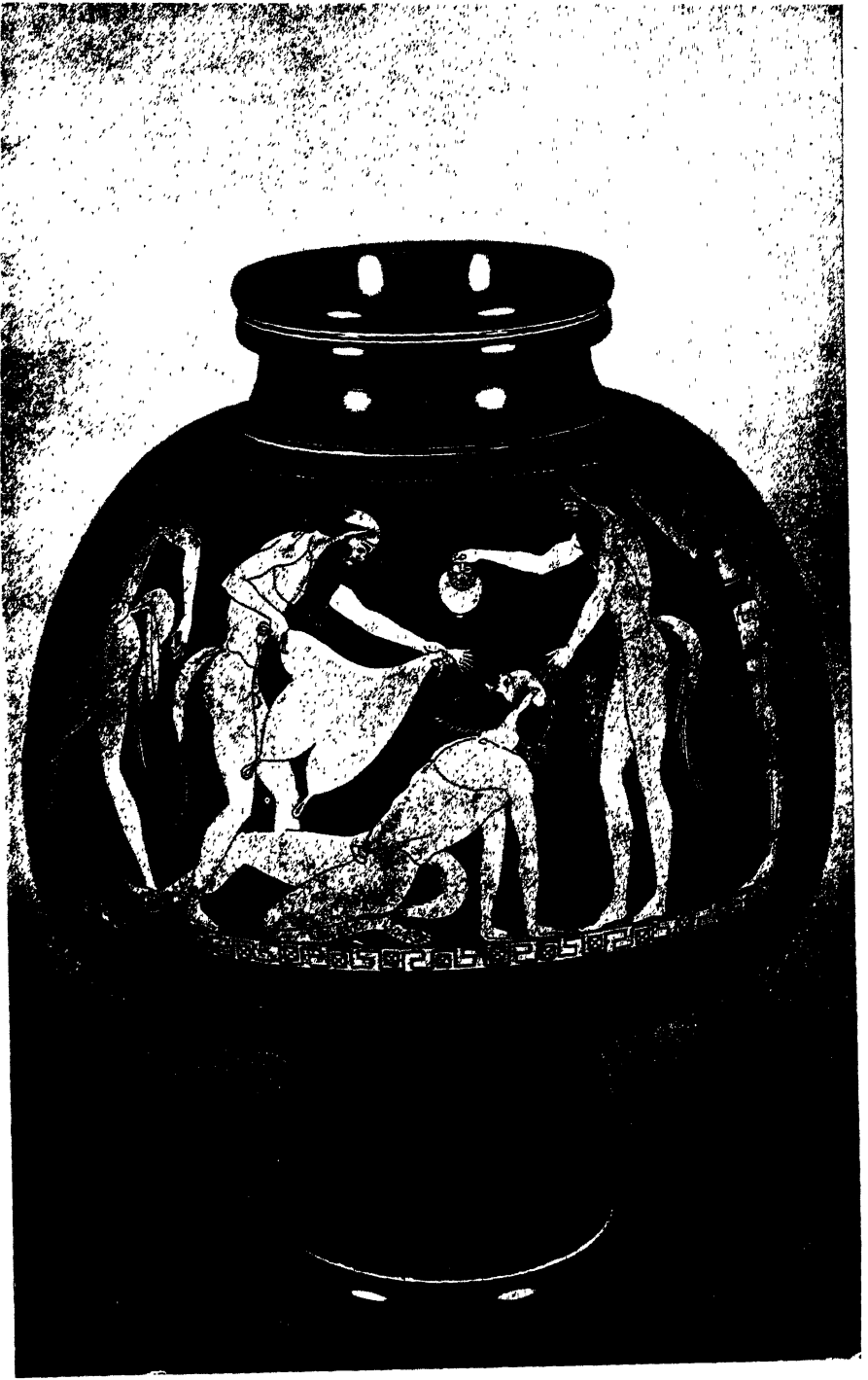
71A, B. ATTIC RED-FIGURE. DETAILS FROM INSIDE AND
OUTSIDE A CUP LIKE COLOUR-PLATE C AND PLATE 75
See pages 47-49



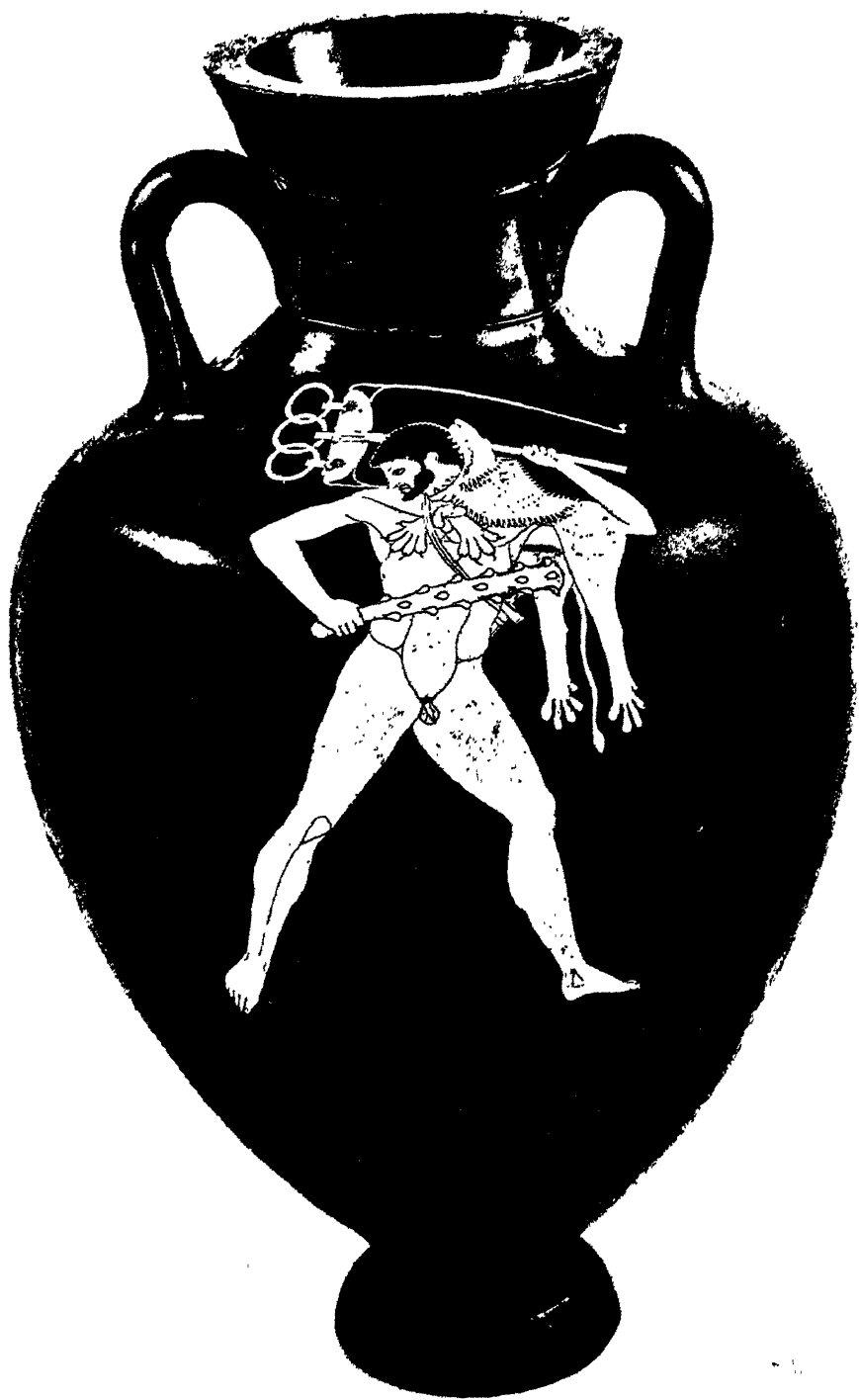
73A, B. ATTIC RED-FIGURE. DETAILS FROM A SINGLE CUP
LIKE COLOUR PLATE C AND PLATE 75



75A, B. ATTIC RED-FIGURE. ABOUT 490-480 B.C. TWO
SIMILAR CUPS. DIAM. $12\frac{5}{16}$ IN. AND $12\frac{5}{8}$ IN.
See pages 48-50



77. ATTIC RED-FIGURE. ABOUT 480-470 B.C. HT. $11\frac{1}{4}$ IN.
See pages 48-50



79. ATTIC RED-FIGURE. ABOUT 490-480 B.C. HT. $20\frac{3}{8}$ IN.
See pages 48-50



81. ATTIC RED-FIGURE. ABOUT 470-460 B.C. HT. $15\frac{1}{2}$ IN.
See pages 51, 52

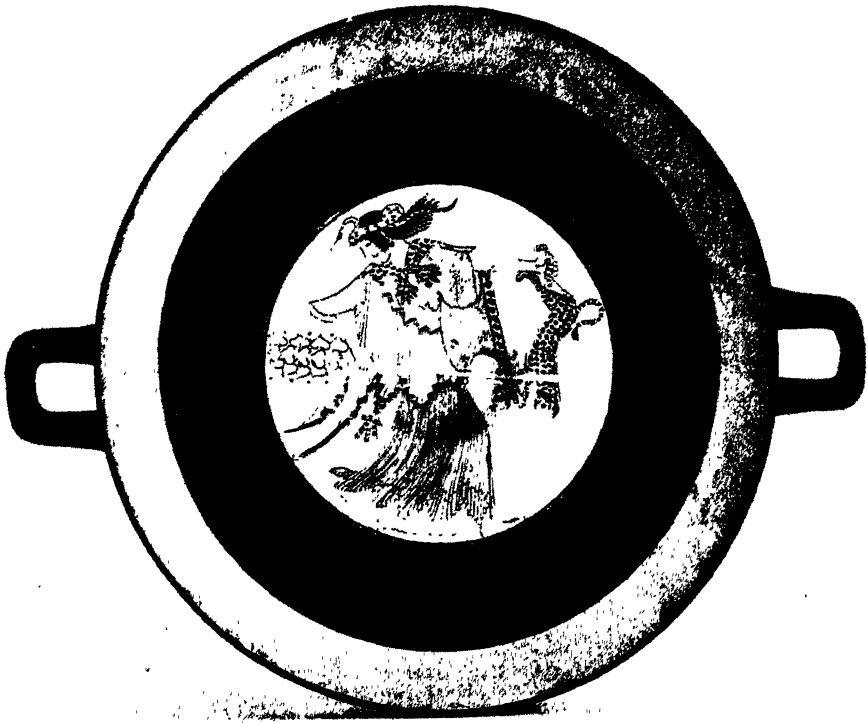




85. ATTIC RED-FIGURE. DETAIL OF AMPHORA. ABOUT 450 B.C.
See pages 51, 52



87. ATTIC RED-FIGURE. ABOUT 460-450 B.C. HT. $21\frac{1}{4}$ IN.
See pages 51, 52



89A, B, C. ALABASTRA. 89D. KYLIX, PAINTED ON A WHITE GROUND. ATTIC. ABOUT 500-480 B.C.
See pages 53, 54



91A. ATTIC, PAINTED IN COLOUR ON WHITE. ABOUT 465 B.C.
HT. $6\frac{3}{4}$ IN.

91B. FLATTENED DETAIL FROM VASE LIKE PLATE 90B



- 93A. 'TANAGRA' FIGURE, ONCE PAINTED IN COLOURS.
 LATE 4th-3RD CENTURY B.C. HT. 9 IN.
- 93B. ATTIC RED-FIGURE. DETAIL OF TOILET BOX.
 LATE 5TH CENTURY B.C.
- See pages 55 56. 57*



95A. BOEOTIAN CUP. 4TH CENTURY B.C. DIAM. $5\frac{1}{2}$ IN.
 95B. 'MEGARIAN' BOWL. 3RD CENTURY B.C. DIAM. $4\frac{5}{8}$ IN.
 See page 57

